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Woman's Institute
of Domestic Arts & Sciences
Scranton, Pa.

Dressmaking Finishes and Trimmings

TO THE STUDENT:

Finishes and trimmings, appropriately selected and well-executed, are the crowning achievement in dressmaking. On their workmanlike appearance, depends to such an extent the well-turned-out look of a garment that the opportunity to learn how to execute them properly should arouse your ambition to fresh enthusiasm. In this spirit, set yourself so earnestly to the mastery of this Instruction Book that it may yield you its utmost and teach your fingers new cleverness.

THE AUTHOR

DRESSMAKING FINISHES AND TRIMMINGS

UNDERSTANDING DRESS DETAILS

- 1. Besides the details of dressmaking which have been presented in previous Sections, there are many others which take on the nature of finishes and trimmings. Such features as tucks, plaits, shirrings, seam, edge, hem, and corner finishes, methods of applying flounces, finishing openings, and attaching fastenings and weights, all have their place in the making of garments. How appropriately they are selected and how perfectly they are made influence materially the success of the garment. So it is important for the dressmaker to practice making all of these effects until she uses them with such dexterity that she can develop garments which she will be proud to claim.
- 2. The finishes and trimmings that are used on present-day dresses are presented in this Section. Some of these enter only into the construction of the garments while others have a decorative value as well. They are purposely separated from the garments themselves so that you may learn them independently and so be able to apply them wherever you desire. It is not likely that all of them will be used in any particular season. But the woman who sews with success should be so versed in the principles of dressmaking and so skilled in putting these into practice that she will have no difficulty in adapting her knowledge to the modes that Fashion presents from time to time.

Many labor- or time-saving methods are practical, and you may employ them with satisfactory results after you become accustomed to handling materials. Do not, however, neglect nor skim over any work; rather, strive to have your sewing skill responsible for quicker and more satisfactory results.

3. To use trimmings and finishes with the greatest degree of success requires, in addition to a knowledge of how to make them, a regard as to fitness of purpose and harmony in their use with certain fabrics or designs. You should know, for instance, that facings should not be noticeable unless used for ornament, that a hem should be of a width that corresponds with the dress and should generally be made very inconspicuous. Also, you should appreciate that tucks or shirrings are to be used first for their line value, and secondly for ornament. And it is equally important to realize that slanting or straight lines are rarely in harmony with round ones. Thus, in designing a dress, you should give sufficient attention to line so that when tucks or shirrings or plaits or other trimming features are used, they may be made in the right position and of a size to balance with other lines and details.

Finally, you should look well to your tools, particularly to that splendid and efficient aid, your sewing machine. You should have enough respect for cloth, no matter how inexpensive it is, to put your machine in shape to make good stitches. Pulled, puckered, stitching lines or oil-soaked threads are always a vexation and never produce good-looking tucks, plaits, seams, or finishes.

4. With your tools in shape, care in following the methods taught here, and a thoughtful planning of finishing details that shall include a fine regard for fitness, you should be able to bring a dress to that perfected state which so unerringly stamps a wellmade garment. Remember that it is attention to the trifles that makes for perfection.

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FINISHING AND TRIMMING DETAILS

TUCKS

USES AND KINDS

- 5. Tucks are folds made in material and stitched at the inside edge through only two thicknesses of material. Their use is both decorative and practical, for although they are generally used for trimming, they oftentimes provide a means of taking care of necessary fulness. Accuracy is an absolute essential in their development, for unless they are of even width throughout, much of their attractiveness is sacrificed.
- 6. Tucks vary in width from those of the *pin-tuck* variety, which are the very tiniest of narrow tucks, to those which are several inches or more in width, the wider tucks, when used crosswise and left unpressed, being termed *nun tucks*.

The width of tucks and their arrangement vary according to seasonal preferences, but, in some form or other, tucks always have a place in fashion. Besides being made directly in the garment, tucks are sometimes used in applied or inserted bands or sections of self- or contrasting material. These bands or sections are cut from material that is already tucked and, in some fabrics, may be purchased as tucking, if preferred, although the cost of tucking is usually considerably greater than that of material tucked at home.

7. In soft, light-weight material on which a very dainty finish is desired, tucks should be made by hand, tiny running-stitches being used for this purpose. However, the use of hand-run tucks is hardly justified in the heavier fabrics nor when a great many tucks are desired for trimming.

In tucking material by machine, you will find the use of the tucker, which is a sewing-machine attachment, invaluable. This may be used for making tucks from those of the pin variety to those of $\frac{3}{4}$ inch width and with any desired spacing. In using the attachment, follow closely the directions given in your sewing-machine instruction book.

MAKING TUCKS

Making Allowance for Tucks.—In order to make the proper allowance for tucks when cutting out the material, first decide on the width of the tucks and the number you desire. Then allow twice the tuck width for each tuck that is to be made; that is, multiply twice the tuck width by the desired number of tucks to determine the entire number of inches to allow in addition to the width of the pattern or the space in which the tucks are to be held.

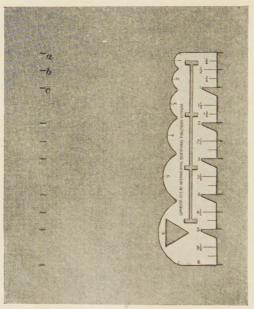


Fig. 1

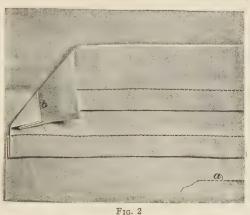
In the case of narrow tucks that are to be used vertically in a waist, it is generally advisable to make them in the material before it is cut, for this insures their correct placement and the proper shaping of the shoulder and neck lines, as well as makes possible the right or desired amount of fulness.

9. Marking for Tucks.—In order to insure evenness in the spacing of tucks and an accurate tuck line, it is necessary to supply marks or guide lines to follow unless you intend to do the tucking with the aid of a sewing-machine attachment that will automatically supply the marking.

To determine how far apart to place these marks, decide first on the width and spacing that will be most desirable for the purpose. Then, as the distance between the marks, which indicate the tops of two adjacent tucks, take three times the tuck width plus the desired space between the tucks. For the marking, you may use tailor's chalk, pins, or basting-stitches.

10. As a guide in marking for tucks, you will find that the dressmaker's gauge is very helpful. Fig. 1 shows the use of the gauge in marking for tucks ½ inch wide with spacing of the same width. Indicate a point for the stitching line, as at a; $\frac{1}{2}$ inch below a, mark b, the edge of the tuck; and $\frac{1}{2}$ inch below b, mark c, the point that is brought up to a to form the tuck. For the next tuck,

make 'a corresponding mark 2 inches below each of these marks. Repeat these markings for each tuck. Then, a short distance to the right, make another series of markings, as shown by the position of the gauge. The frequency with which you place the series of markings depends on the type of material being used,



fabrics that crease easily requiring fewer than the softer weaves.

- 11. In marking for horizontal tucks near the lower edge of a skirt or a sleeve, measure up from the hem or the edge finish, and place the first mark the distance above the hem you desire the edge of the tuck. From here, measure up twice the desired tuck width, crease the material at this point and bring the crease back to the first mark. Then, from the top of the tuck, measure up in the usual manner.
- 12. Stitching Tucks.—After marking for tucks, fold the material back in line with the marks and stitch through the two thicknesses of the material, as at a, Fig. 2, the desired tuck width from the The illustration shows two completed tucks as well as one that is only partly finished. One corner of the material is turned back to

show the appearance of the wrong side underneath a completed tuck, which is simply a folded edge, as at b, with no stitching showing.

Tucking Material Before Cutting.—When tucks are to be placed in material before it is cut, as is sometimes the case with vertical tucks at the front shoulder to provide fulness over the bust, or tucks running from the neck line or elsewhere for decorative purposes, it is important that they be positioned correctly. First, decide just where the tucks are to come, how many are to be used, whether they are to occur in groups or singly, and how long and wide they are to be. Indicate the position and length on your pattern sections. Then lay the pattern on your fabric, folded

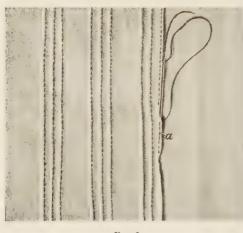


Fig. 3

correctly, and mark the location of each group and their length, if they are to occur on each side of the center front or back or both, placing them accurately. Next. remove the pattern and tuck the material, turning the tucks in the same direction on each side. front and back, as toward the armholes or the center. Leave threads of sufficient length to tie at the end

of each tuck, 1 or 2 inches usually being sufficient.

Before you have tucked as much width as you consider necessary, place the pattern over the tucked portion to determine how many more tucks are needed. Complete the tucking, pin the pattern sections in position over the tucked material, and cut in the usual manner. Then, to finish the ends of the tucks, if they do not run the entire length of the sections, rip back the stitching on any that seem a trifle long, pull the threads through to the wrong side, and tie them.

Tucks to provide fulness over the bust are very often made on the wrong side of the material.

FORMS OF TUCKING

14. Pin Tucking.—Used in separate applied or inserted sections or made directly in the garment itself, narrow tucks, especially those of the pin-tuck variety, are very pleasing in either dainty or comparatively heavy fabrics when a decorative effect without the appearance of weight, bulk, or very much fulness is desired.

To make pin tucks, follow the general instructions for making tucks previously given, but, as shown at a, Fig. 3, take the stitches within several threads of the turned edge so as to make the tucks as narrow as possible. If you are making the tucks in a dainty fabric

and wish a very soft effect, run them by hand, as shown, but if you are making them in a woolen fabric or in one where the soft effect is not so essential, secure them with machine-stitching.

15. Group, or Cluster, Tucking.—One method of arranging tucks is illustrated in Fig. 3, the tucks being placed in groups of three and the groups made at regular intervals. Tucking, made in this manner, is generally referred to as group, or cluster, tucking, and provides a more interesting effect than tucks placed an even distance apart.

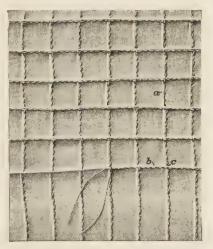


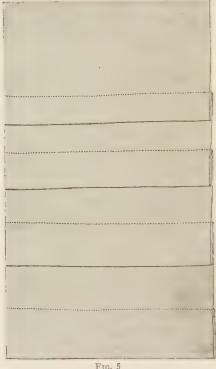
Fig. 4

As a rule, groups of tucks which include three, five, or seven are more pleasing than those which include an even number, such as two, four, or six. You will find that this suggestion applies to many kinds of trimming arranged in groups, the uneven numbers giving the more pleasing effect. Also, group tucking in which the space between the clusters is either wider or narrower than the space taken by a cluster, is more effective than that in which the width is the same.

16. Cross Tucking.—Trimming that is formed by tucks intersecting one another at right angles is known as *cross tucking*, and is especially desirable for inserted sections.

To do cross tucking, first run tucks vertically in even or group effect, as at a, Fig. 4, and then run others horizontally, as at b, keeping all tucks the same distance apart and working in the same direction for each tuck so that the intersections, as at c, will appear the same.

Graduated Tucking.—Tucks of graduated width, that is, a 17. series of tucks that show a gradual increase or decrease in width and



spacing, are used chiefly as a matter of design rather than trimming. Sometimes, however, they are made in comparatively narrow widths and used for trimming the waist portion of a dress, or they are made wide and used horizontally in the skirt or a portion of it. Their width and position are determined definitely by fashion.

Graduated tucks appear best when the widest tuck is lowermost and the difference between the widths of adjacent tucks is not extreme. A gradual decrease of $\frac{1}{2}$ to 1 inch is generally desirable for wider tucks, while \frac{1}{8} to \frac{1}{2} inch is better for narrower tucks.

18. A good rule for spacing is to make each space of the same width as the tuck

above, which will cause a desirable uniformity. For instance, if the lowermost tuck is 5 inches wide and each tuck above is 3 inch narrower than the preceding one, the lowermost space should be 41 inches wide, or the width of the second tuck, the next space $3\frac{1}{2}$ inches wide, or the width of the third tuck, etc.

This point is illustrated in Fig. 5, which shows a portion of a skirt in which the spacings and tuck widths are gradually decreased from the 5-inch hem that simulates a tuck at the bottom. If you prefer, however, in making graduated tucks, you may make each space narrower than the tuck above, but then the width of the spaces should decrease in the same relative proportion as the width of the tucks.

19. Curved Tucking.—When horizontal tucks are used in a shaped skirt, the underneath portion of the tuck naturally has a longer curve, or more fulness, than the upper part. To dispose of this fulness, follow the method of making the tucks, shown in Fig. 6.



Fig. 6

Before folding the material for the tuck, measure the desired tuck width below the line marked for the turn and run a row of gatheringstitches, as at a, being sure to keep this line of stitches an even distance from the turning line. Then fold the material in the usual manner to form the tuck and pin and baste it in position, as at b, drawing up the gathering thread to make it of the required length and adjusting the fulness evenly. Secure the tuck by hand or machine, working on the gathered side, if possible, in order to prevent bunching the fulness. The appearance of a finished tuck is shown at c.

PLAITS

NATURE AND VARIETIES

- 20. Plaits are folds made in material, but instead of being stitched at the inside edge through only two thicknesses of the fabric, as are tucks, they are stitched flat along any part of the fold through three thicknesses for only a portion of their length or are left entirely without stitching. The most common varieties are side plaits, kilting, which is a form of side plaiting, box plaits, inverted plaits, and inserted plaits.
- 21. Plaits do not show the extremes in width that tucks evidence, for they are seldom narrower than ! inch nor are they so wide as nun tucks are often made in a skirt. Unlike tucks, too, plaits are not always made of uniform width their entire length, for in seasons when garments are shaped considerably and fitted closely, plaits, especially when used in fitted or flaring skirts, taper from a comparatively narrow width at the waist line to considerable width at the lower edge. When straight-line effects are in vogue, however, plaits are usually turned on a lengthwise thread and made of uniform width their entire length. Variation may be obtained by the use of narrow and wide plaits in combination, such as a group of three shallow plaits alternating with a deeper one over the entire surface to be plaited.

Like tucks, besides being made directly in garments, plaits are sometimes used in applied or inserted bands or sections of selfor contrasting material, the plaits usually being merely pressed in position and the sections joined in practically the same manner as those that are tucked.

According to the manner of their making, plaits fall readily into two classes, the hand-made and the machine-plaited.

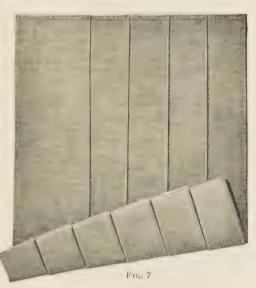
HAND-MADE PLAITS

22. Material Suitable for Hand Plaiting. - In choosing material for a garment that is to have hand-made plaits, select a fabric of firm, even weave that can be pressed with decided creases that will hold well even after the garment has been worn considerably. soft materials, the lines of the plaits are soon lost and, of course, their beauty is spoiled unless they are pressed very frequently.

23. Making Side Plaits. Side plaits, which are the simplest kind of hand-made plaits, differ from tucks only in the manner in which they are stitched or in their lack of stitching, and sometimes in their tapered width. Side plaits take their name from the fact that they turn to one side only, or are folded in one direction, at least on one side of a garment or in one group of plaits. Occasionally side plaits are overlapped, but more often they are made with very narrow spacing between them, or so that they just meet.

Side plaits that are merely pressed in position and made without tapering and so that they just meet, as in Fig. 7, are sometimes referred to as kilting, a term taken from the plaited skirts of the Scotch Highlanders, which are called kilts.

24. In measuring for side plaits, decide where you wish the edge, or outer fold, of the first plait to come and crease, following a lengthwise thread of the material.

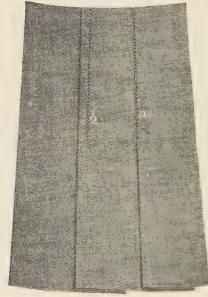


After basting close to the edge of this fold to hold it secure, measure to the right or left according to the direction in which you wish the plaits to turn, an amount equal to twice the depth you desire for the plait. Measure at intervals and mark, bringing the folded edge up to meet these marks, thus completing the first plait. Baste in place. From the edge of this plait, measure in the same direction an amount that shall bring the edge, or outer fold, of the second plait at whatever distance you wish it from the first and crease as for the first plait, following a lengthwise thread of the material.

The process from here is identical with that used for making the first plait. Measure from the fold an amount equal to twice the depth of the plait. Mark at intervals and bring the folded edge up to meet these marks. Then baste in place. Continue in

this manner until you have plaited the desired amount of material. Then press the plaits and stitch them. After this, remove the bastings and press again to remove the marks of the threads.

25. If plaits are to be tapered, the width and spacing at the top must be marked as well as the greater width and spacing at the bottom and the plaits folded on a line connecting the corresponding Generally, lines for plaits of this points at the top and bottom.



kind are indicated on the skirt pattern and may be traced directly to the material, thus making the measuring for them unnecessary.

26. Stitching Side Plaits. Side plaits are often stitched flat through part of their length, as for example, from the waist line to the hip line of a skirt, when a close-fitting effect over the hips is desired. The stitching may be done close to the edge of the plait, as at a, Fig. 8, which shows tapered plaits, or farther back from the edge, as at b, to give the effect of any tuck width that is desired, through usually not more than $\frac{3}{8}$ inch.

Lines of horizontal or diagonal stitching, done across the plaits to give the effect of a design, are frequently used instead of vertical stitching to hold side plaits.

- 27. Side Plaiting a Skirt. If you are making a plaited skirt, mark the center front and the center back; then hem the skirt, for any changes to be made in the length while hanging it will be made at the top rather than the bottom. Next, turn your attention to the plaits, bearing in mind the following suggestions, which will be helpful in arranging them:
 - Decide on the width of the plaits.
 - Plan the number of plaits. This equals the hip measure divided by the finished width of one plait.

- 3. Plan the amount of material to be used in each plait. If the plaits are planned to meet throughout their length, the amount will equal three times the finished width of the plait. But if less is folded under, that is, if the plaits are shallow, the amount will be obtained by dividing the width of the skirt in inches by the number of plaits.
- 4. Plan the amount of material to be folded under each plait; that is, its depth. In case the plait edges meet, this will exactly equal the width of the plait. But if the plait is shallow, subtract the finished width of the plait from the total amount of material allowed for it, as determined in 3. The remainder is the depth, or the amount folded under.

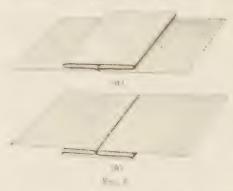
Arrange the plaits at the hip line first, pinning them to make sure that they are correctly placed. This is most conveniently done by slipping the skirt over the ironing board. Baste the plaits lengthwise from the hip line to the hem. Then at the waist line overlap them as much as is necessary to conform with the waist measure, and baste them in position from the hip line to the waist line, basting through the fold and the material underneath. Also, baste them the full length whether or not they are to be stitched.

- 28. Before trying the skirt on, arrange for the placket. The most desirable arrangement is to have it come in a seam. In any event, it must come under a plait. If you cannot arrange the placket on a seam and there is a little uncertainty in your mind as to whether or not the plaits are correctly arranged and you are safe in slashing a placket opening in the material, open one of the seams for a few inches at the top as a temporary opening. This can be restitched when the permanent placket is located.
- 29. Try the skirt on and make any necessary changes in the plaits. At this time, pin the top of the skirt to an inside stay belt or foundation lining. Measure the distance from the floor, and make all adjustments in length by lifting or dropping it at the top. Then remove the skirt and complete it by finishing the placket and the waist line and stitching the plaits.
- 30. Making Box Plaits.—A simple method of making a box plait consists of merely stitching a tuck and pressing it so that one-half of the tuck extends on one side of the stitching and one-half on the other side, as illustrated in Fig. 9, view (a). When such a

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plait is reversed in the mnaner shown in (b), it is known as an inverted box plait.

To make such a plait, fold the material to be plaited wrong sides together for a regulation box plait, or right sides together for an inverted plait, and pin or baste and stitch through the two thicknesses as far from the folded edge as the width desired for the plait and for the distance necessary to hold the plait or for the entire length provided the garment calls for such a timeh. With the stitching done, place the tingers inside of the tuck to separate its



sides and then make it assume the effect of a box plait by bringing its edge, or the lengthwise fold, directly over the row of stitching, pressing the plait as you advance to make it stay in position.

31. When a number of box plaits are to be made or when underneath stitching is not desired, box plaits may

be formed by first turning under one edge and then the other, this method being the more practical one for most purposes.

Make allowance for box plaits in practically the same manner as for tucks and side plaits.

32. Box Plaiting Waist or Skirt Material. In Fig. 10 is illustrated the manner in which straight box plants may be laid in material that is to be planted for a waist or a skirt. As a rule, it is advisable to start working at the center front and to complete one side before laying the plaits in the other side.

In order that the center of a box platt may be at the center front, plan to make only one half of the first plant, leaving the other half to be finished when the other side of the material is being planted.

To form this first plant, as at a roll the material under toward the center, one-balf the writh you lessed the finished box plant, being sure to bring the union eige of the plant exactly to the center, and baste this one edge of the box plant in position.

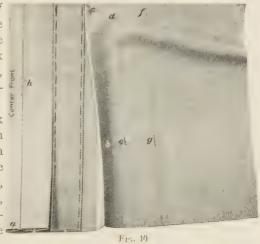
To make each succeeding box plant measure beyond the turned plant edge of the one just preceding it, at several points, a distance

equal to the width you have determined for the box plait. Then, using these marks as a guide, crease a line for turning, as at b, and as at c, bring this creased edge over to meet the basted turned edge of the preceding plait.

After basting this edge, turn under the opposite edge, first marking the box-plait width, as at d and e, then marking this same width, as at f and e, to indicate the amount that should be turned

under, and next bringing points d and e to fand g when folding the plait, thus making the under edges of the box plait meet at the center, as shown in the completed box plaits.

To finish the box plaits, merely press them in position or stitch them for any desired distance along the turned edges. as at h. Box plaits, too, are often held by ornamental stitching, done horizontally or diagonally



across them, to form a design as described for side plaits in Art. 26.

- 33. To make sure that box plaits will stay in press at the lower edge of the skirt, you may take the precaution, after pressing the hem, of stitching close to the edge of each plait on the wrong side, as shown in Fig. 11. This stitching should extend from the bottom of the skirt to about 5 inches above the hem. Stitching the plaits in this manner aids materially in holding them, especially in garments that are to be laundered, as the stitching enables them to fall back into their natural position and simplifies the ironing by keeping a good, even line.
- 34. Making Inverted Plaits. Make inverted plaits in practically the same manner as box plaits, but in folding the material, make the plait edges meet at the center on the upper side of the plait, as shown in Fig. 12, instead of on the under side.

If a piecing, or seam, is required in a plaited portion, plan to make this along the under edge of one of the plaits, as at a, so that it will be very inconspicuous.

35. Making Inserted Plaits.—An inserted plait differs from others in that it is made of material that is added or inserted in a seam or a slash. Such a plait is usually made to look like an inverted plait, though it can be folded to form either a side or box plait.

36. If the plait is to be inserted in a seam and is to appear as an inverted plait, as in Fig. 13, view (a) showing the right side and view (b) the wrong side, make an allowance equal to the finished width of one side, or

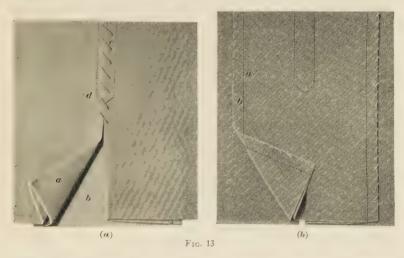
half, of the plait on each seam edge, as at a, view (a). These allowances provide the center thickness or folds of the plait. For the under section, which is the inserted part, supply a strip of material, as at b, as long as the plait is to be and equal in width to the sum of the allowances made on the two seam edges. Mark the lengthwise center of this strip.

Fig. 12

Fig. 11

To make the plait, first baste the seam on the original seam line, using small stitches. Then press it open, being careful to keep the seam line straight. Place the strip under the seam with its right side against the seam, and pin the marked center line directly underneath the seam line, easing the strip a little so that it does not

appear drawn. Baste from the right side with diagonal bastings, as at c. Next, determine the depth to which the stitching of the plait is to extend and the distance of the stitching from the seam edge, points that are controlled entirely by fashion. With this decided, baste along the desired line. Then stitch down on one side of the plait until you reach the point marked for the end of the stitching, as at d. With the machine needle down through the material, use it as a pivot, turn the skirt to a forty-five degree angle, and stitch diagonally toward the point where the folded edges of the plait meet. Again using the needle as a pivot, turn and stitch the second side to correspond with the first.

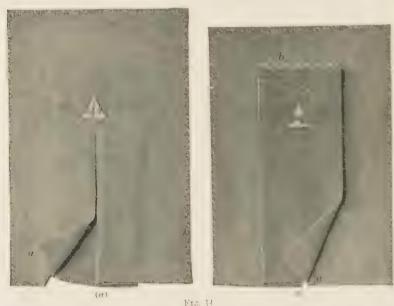


Next, turn the work so that the wrong side is up, and baste and stitch the edges of the strip to the edges of the plait allowance, as at a, view (b). Bind, overcast, or notch the seam edges, as at b, and remove all bastings.

37. A plait inserted in a slash is illustrated in Fig. 14, view (a) showing the right side, and view (b), the wrong side. In this case, the inserted section must be twice the finished width desired, plus allowance for two seams, and at least $1\frac{1}{2}$ inches longer than the slash.

In inserting the plait, place the right side of the inserted section against the right side of the skirt with one edge even with a slashed edge, and the surplus length extending above the slash. Baste and

stitch these edges together, having the seam 1 to 2 inch deep at the lower end of the slash and gradually running out to almost nothing at the upper end. Join the other edge in the same way, turn the inserted section to the wrong side, and press the plait so that the seams come in the folds, as at a, view (a), and at a, view (b). Reinforce the upper end with an arrowhead, as shown, or with orna-



mental stitching. Overcast the upper edges of the plaits, as at b, view (b), but do not tack them to the garment as the stitching must not show on the right side.

This method of inserting plaits may be used in a seam where extra allowance has not been made of the center fold, or thickness, of the plait.

38. Pressing Hand-Made Plaits. In pressing plaits in cotton or woolen material, lay the basted plaits flat over the ironing board, and, unless the fabric is of a kind that you consider would show ill effects if dampened, immerse a thin, white cotton press cloth in water, wring it as dry as possible, and place it over the plaits. Press over the dampened cloth so that the moisture will penetrate into the fabric underneath; then remove the cloth and press directly over the right side of a cotton or the wrong side of a

woolen fabric. Next, with the plaits still lying flat on the board, clip the bastings at intervals of every few inches and remove them; then press the plaits again so as to remove any marks that the bastings may have left.

39. Follow practically these same suggestions in pressing plaits in silk materials, but do not use any moisture, as this might stiffen or spot the fabric. Press on the wrong side so as to avoid imprints

of the iron, which usually result when pressing is done on the right side of silk

40. Cartridge, or Unpressed, Plaits. Cartridge plaits, which provide a means of confindecorative effect, are illustrated in Fig. 15. Such plaits are really unpressed folds, tacked or stitched to a foundation so that they stand out in compartment-like sections, resembling those of a cartridge belt or container. Besides being made directly in the garment in order to



Fro. 15

confine fulness, cartridge plaiting, in applied sections or narrow strips, is often used as a form of trimming. This is most successful if the material is not extremely heavy.

41. The cartridge plaits shown are finished as they might be when used to confine waist-line fulness of the skirt. As a portion of the under side of the plaits is visible at the top, it is necessary that the upper edge of the material be turned under an inch or more or that a facing be supplied. The facing, as shown at a, may be of contrasting color, if desired.

After the upper edge is finished, form the cartridge plaits by drawing out the material to give the extended effect, pinning the

folds temporarily, as at b, and then tacking the material between the folds to the waist or a stay piece underneath. They may be tacked to any depth desired, 2 or $2\frac{1}{2}$ inches usually being sufficient. Use running-stitches that do not show on the right side, with occasional back-stitches for greater security.

MACHINE-MADE PLAITS

42. The term *steam plaiting* is applied to various kinds of plaits that are made over heavy paper, creased to form what is known as plaiting patterns, or over steel wires or knives and then, with intense and even steaming, held in place.

For a garment that is to be machine-plaited, softer fabrics may be chosen if desired, for machine-made, or steamed, plaits are usually pressed so firmly in position that they hold up well even in soft materials.

- 43. Allowance for Steam Plaiting.—When you wish to use steamplaiting, unless you know exactly the type of plaiting that you desire or that Fashion favors, it is a good plan to visit the shops or to communicate with them with the object of determining the styles that are in vogue and the amount of material required for the different kinds. As a rule, three times the length into which the plaiting is to be held is the required allowance for it, but in case shallow, flat plaiting is desired, the allowance may be from two to two and one-half times the length into which the plaiting is to be held.
- 44. Kinds of Steam Plaiting.—Steam plaiting is made in many varieties, including side and box plaiting, ranging in width from $\frac{1}{2}$ to $2\frac{1}{2}$ inches, and knife plaiting, which is a term applied to machinemade side plaiting in contrast with that made over a paper form.

Besides these kinds of plaiting, which are laid flat to the material, steam plaiting includes those of the accordion and sunburst varieties.

- 45. Accordion plaiting consists of very narrow straight plaits, laid in place in much the same manner as the folds of a folding fan or the bellows part of an accordion, from which it derives its name. Accordion plaits range in width from $\frac{1}{8}$ to $\frac{1}{2}$ inch.
- 46. Sunburst plaiting, which is often used when circular effects are popular, is similar to accordion plaiting, except that the plaits are applied to an extremely circular piece and are very narrow at the

top and wide at the bottom, thus giving a voluminous flare to the skirt at its lower edge.

- 47. Steam Plaiting Material.—To prepare material for steam plaiting, have all the edges finished except those that are to be joined in a seam to another part of the garment. Plaits can be steam-plaited to best advantage in shops equipped with apparatus designed especially for the plaiting. Steam-plaiting equipment for home use is, of course, to be had; but the intense and even steaming required to hold the plait lines securely, especially in skirt lengths, is somewhat difficult. For this reason, together with the fact that the price for doing such work is generally reasonable, it is economical to have steam plaiting done by those who make a specialty of it. Equipment for plaiting collar and cuff frills and petticoat and dress ruffles, however, is generally satisfactory for home use, because the material is of a width that is easy to handle.
- 48. Steam Plaiting a Skirt.—In the case of a skirt, finish all the seams but one, and turn and secure the hem in position.

If the material is light-weight, you may make the hem in the usual manner, but in medium-weight and heavy material, instead of turning under the upper edge of the hem, merely catch-stitch it flat. Then, after the plaiting is done, join the remaining seam edges, taking care to permit the seam to be finished properly before this portion of the hem is secured.

If a placket is desired, make this along a seam; or, if another position would be more convenient, slash the material at this point along the inside edge of one of the plaits and make an inconspicuous, bound placket.

Before joining the skirt to the waist portion of a dress or to a stay belt, gather the upper edge with the plaits laid flat, in case they are of the flat variety, or drawn out if they are accordion plaits, and adjust the skirt at the waist line to make it hang correctly.

SEAM FINISHES

IMPORTANCE OF CORRECT FINISHES

49. Seam finishes play an important part in the development of a garment, for unless they are suitable for the material, in harmony with the design, and among the finishes that have seasonal preference, they detract sometimes from the wearing quality and always from the smartness of the effect.

The general rule for finishing seams is to make them as substantial as possible without adding undesirable heaviness, and very inconspicuous, unless it is desired to emphasize them for a point of design.

50. A number of finishes that almost invariably have a place in Fashion have already been described in detail. Others are considered here. In addition, you will find novel finishes introduced almost every season, but few, if any, that you will have difficulty in applying if you understand the general principles of seam finishing.

FINISHING SEAMS IN FIGURED FABRICS

- 51. When seams are to be made in plain fabrics, any of the usual types may be used, depending on the type of material, the chief concern being that they be made and finished perfectly. In the case of fabrics that contain figures, plaids, or stripes, the design requires additional precaution in order that the right effect be obtained.
- 52. In preparing the seam for stitching, pin the seam edges together very carefully, taking the greatest care to match the design. In the case of a plaid or check, it is often advisable to place a pin on the horizontal lines every few inches, for even on straight edges a slight stretching can easily occur and prevent the designs from matching. In a figured fabric, see that each figure is matched accurately before you go on to the next one. Then baste with short stitches along the marked seam line. To insure perfect matching, it is well to observe the effect on the right side frequently, changing the pins and basting wherever necessary.

You may baste in preparation for a French seam if you wish, but in most cases, a plain, pressed-open seam is preferable. If you desire outside stitching on the seam, make this on both sides of the seam line, as stitching on merely one side of the seam may give an uneven effect that detracts from the accurate matching of the design.

HEMSTITCHING SEAMS

53. Machine Hemstitching.—As a finish for seams, when an especially dainty effect is desired and the economizing of time and labor must be considered, machine hemstitching, done on a machine especially constructed for this purpose, provides one of the most satisfactory methods that may be employed.

A special hemstitching machine is considered practically indispensable in a dressmaking shop, but its high cost hardly justifies its purchase for home use alone. Instead, the home sewer may send garments made ready for hemstitching to shops that make a specialty of this work. In these shops, the charge is made according to the nature of the material and the number of yards of hemstitching that is done, fabrics of firm weave requiring less care in hemstitching than materials that

have a tendency to pull or stretch readily.

54. In general, machine hemstitching as a finish seems better suited to wash fabrics and sheer silks than to heavier silks and wools, for in these materials and, likewise, in heavy wash fabrics, the usual seam finishes and such edge finishes as bindings, facings, and hems do not appear so conspicuous as in materials of sheer texture. In some cases, however, the picoted effect may be employed to advantage for finishing fabrics of heavier weight, this depending on the design and seasonal preferences.



Fig. 16

- 55. Applying Hemstitching to Seams.—When it is desired to emphasize seam lines and use machine hemstitching as a form of trimming, the hemstitching may be done from the right side of the seam. To prepare a seam for hemstitching in this manner, first turn under one edge, as at a, Fig. 16, along the traced seam line; baste this flat to the other seam edge with self-colored thread, as at b, and then send the work to have it hemstitched along the turned edge, as at c. When the hemstitching is returned, cut the seam edges away to within $\frac{1}{16}$ inch of the hemstitching on the wrong side, as at d, in order to make the finish dainty and to prevent the edges from fraying, and remove the basting-stitches.
- 56. In sheer materials, where a dainty, inconspicuous finish is desired without hemstitching on the right side, you may use the finish shown in Fig. 17. In this case, make the seam ready for hemstitching by basting the seam edges together to the wrong side, as at a. Then have the hemstitching done on the basted line, as at b, and afterwards cut away the seam edges, as at c.

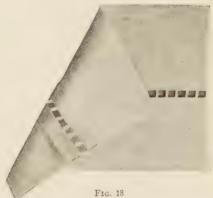
If even the narrow edge that is left will prove too heavy and if there will be no strain on the seam, cut through the center of the hemstitching, as at d, to form what is known as a picoted edge.

Imitation Machine Hemstitching.—As shown in Fig. 18, machine hemstitching may be imitated very satisfactorily for some purposes on an ordinary sewing machine with an inexpensive hemstitching attachment or without the use of an attachment according to the following method.

Lengthen the stitch of the sewing machine a trifle, attach a coarse needle and thread, and provide from three to six layers of blotting

> paper, depending on the width of hemstitching desired. If blotting paper cannot be secured, any paper that is soft





enough to tear easily away without pulling or injuring the material after the stitching is done, may be employed. Cut the paper that is to be used into strips about 3 to 1 inch wide; lay them together and, with a tracing wheel, trace them through the center lengthwise, so as to perforate the paper and make it tear away easily later. Next, baste one thickness of the material to each side of the paper, a seam's width from the edge. Then place the material with the attached paper on the sewing machine and stitch directly along the line of basting, as at a. Fig. 19.

After the stitching is done, pull the paper away very carefully from each side and turn the seam edges back from the hemstitching, as at b. The right side should then appear as in Fig. 18. The edges of the seams may be turned under and machine-stitched in place, or a narrow hem may be made of one and a wide hem turned up over the other and stitched very near the hemstitching.

FINISHING GATHERED DARTS

58. A horizontal dart, having fulness in its lower edge, as in Fig. 20, is a seam finish that requires extreme care in handling to



Fig. 19

make it attractive. The upper portion should not appear stretched, the seam line should be perfectly straight and run out to nothing,

and the fulness should be distributed evenly.

59. For a dart of this kind, first gather the lower edge, as at a, Fig. 21, which shows the wrong side of the dart, and draw up the gathering thread to make it of the same length as the upper edge, as at b. Then adjust and baste the fulness of the lower edge to the ungathered edge and stitch the edges together, start-



Fig. 20

ing at a point, as at c, $\frac{1}{4}$ inch beyond the seam in order to taper the stitching gradually and avoid a plait or puckering of the material.

After stitching the dart, trim the seam edges even and overcast them together, as shown, or bind them with very light-weight material; then press the dart carefully with the seam edges turned down.

FINISHING SEAM AND OTHER CASINGS

60. In addition to the very familiar form, of casings, finished as hems, casings may be used at the waist-line joining of a waist and skirt when a bloused effect is desired or in any other part of a garment where fulness is wanted at a joining line or elsewhere. Such casings may be made by means of a seam, finished as a broad, flat fell, or by the application of a strip of material.



- 61. Seam Casing. To form a seam casing, finishing it as a flat fell, turn the seam edges to the inside, as at a and b, Fig. 22, and overlap them so as to form a casing a trifle wider than the elastic. Then stitch along both edges, as at c. and run the elastic, as at d, through the casing.
- 62. Applied Casing. An applied casing, as shown in Fig. 23, is suitable for use at the waist line of a one-piece dress

that is to be finished in blouse effect, or is employed to provide an apparent division line in any part of a garment when fulness is desired on each side of this division line. For instance, the semblance of a ruffle may be formed at the lower edge of a wide sleeve by means of a casing, placed the width of a ruftle from the lower edge.

63. To form such a casing for elastic of medium width, cut a straight strip of material about 5 inch wider than the elastic, using self-material unless this is very heavy, when a lighter-weight fabric is preferable. Baste the strip to the wrong side of the garment over the line marked for the casing, first turning under the edges of the strip a trifle less than $\frac{1}{4}$ inch, as at a, and then stitching it in position,

as at b, stitching close to the turned edges so as to leave sufficient room in the casing for the elastic.

With the casing stitched, run an elastic, cut the required length, as at c, through the casing, and then adjust the casing fulness over the elastic, as at d.

If you desire to use a very narrow elastic, make a smaller allowance for turning under the edges of the casing strip or use ribbon a trifle wider than the elastic for the casing. Also, if you prefer, you may use a cord, tape, or ribbon instead of the elastic in order

to draw up the fulness of the casing.

HEM AND EDGE FINISHES

FACTORS INFLUENCING SELECTION

64. Because of the unsightliness of raw edges and the disposition of most of them to ravel, hem and edge finishes have come to be an inevitable accompaniment to the making of every type of garment. Despite their universal use, however, they have never become fixed to the extent that they cease to vary with changing fashions and varying types of materials. Certain seasons may bring picoted and hemstitched finishes to the fore

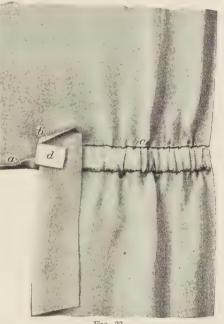


FIG. ZZ

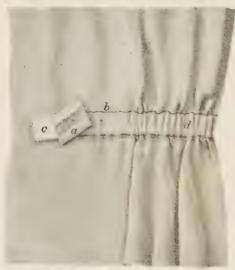
stitched finishes to the fore. Others may exploit the scalloped edge. The bottom of a skirt may be sometimes bound and at other times faced according as Fashion swings this way or that.

Less arbitrarily but with distinct insistence on suitability is the type of finish determined by the type of material and style of garment, and especially is this true of the finishes used at the bottoms of skirts. A simple hem turn may suffice, for example, for a straight skirt of one weight of material, but must give place to a different finish if the material or style of garment requires it, as for example when a circular skirt of sheer material requires a binding or facing.

65. The material of which a dress or skirt is made, the nature of the design, and the prevalent fashions should all be taken into consideration, therefore, before the hem and edge finishes are determined; and, in turn, the finishes should be decided on before the garment is cut, so that proper allowance may be made for them. Finally, the greatest care should be taken to insure perfect workmanship, for nowhere are accuracy and neatness or the lack of them more apparent than in the hem and edge finishes of garments, the success of the garments themselves depending much on the correct handling of such details.

FINISHING SILK AND WASH MATERIALS

66. A simple hem turn is the finish most often employed for silk and wash materials, being secured with fine hemming-stitches or slip-stitching to make it as inconspicuous as possible. In seasons when hems have considerable prominence, they may be secured with machine-stitching or the upper edge of the hem indicated by



Frg. 23

some means of decoration. If a facing is used in place of a hem, it may be finished in a similar manner.

Binding affords another means of finishing the lower edges of skirts, but this is more often employed for overskirt portions than for the skirt itself, unless the skirt is circular.

67. Making a Plain Hem.-Mark the line of the bottom of the hem with a row of bastings and turn the hem to the wrong side on that line. You will find

it well, after making this turn, to fold the garment at the center front and lay it out on a table with the waist line and corresponding seam lines together and then to observe the turned lower edge. If the turn does not follow a smoothly curved line, adjust any portions that appear decidedly irregular, for abrupt difference in the line at

the lower edge, regardle of the cut of the civirt, will not give an even appearance when the parment it on the figure. Also, compare the two halves of the kirt to be that all corresponding points are the same length. A woo make any adjustment, baste the turn continuing the barbay around the entire lower caye { inch from the edge, as shown in Fig. 24.

With the dreamaker agative, measure the width desired for the

hem and trim it off to an even width at all points. See that the hem lies perfectly smooth and flat before you secure it at the upper edge. To insure this, baste the upper edge in position with the lower portion of the skirt lying flat on the table so that you may smooth out any wrinkles

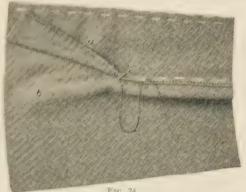


FIG 24

or fold or gather in any fulner, at the point where it naturally falls. If the garment material is very toft and you have difficulty in making a thooth, even turn at the top of the hem, baste and preve the turn before bacting it flat to the skirt portion.

68. Another means of finishing the hern is to turn the top edge in t inch statch it near the crease to give a firm edge, using machinestitching as at a or running-stitches put in by hand, and then dipstatch this edge to the skirt. To do this easily, hold the skirt side next to you as at o having the ingert of the left hand on the hemcide, and the thumb on the skirt side. Take up as little of the skirt material as possible with each stitch. To avoid pulling or puckering the statches, take a back-statch every 6 or 7 stitches, as at c.

In preming the hem, take care not to run the iron heavily over the turned edge at the top at this will make an imprint on the right side.

Applying a Straight Facing.—For the lower edge of a dress or tkirt, a true bian facing it preferable to any other kind, as its pliant nature permits it to be chaped to fit gradual curves and, besides,

gives to either a straight or a curved edge a softer finish than that afforded by a lengthwise or crosswise facing.

Apply the facing by first placing it over the right side of the garment and stitching along the edge and then turning it back to the wrong side so that the seam line, instead of being directly along the edge, is $\frac{1}{6}$ to $\frac{1}{6}$ inch above, as at a, Fig. 25. Then press or baste the turn at the upper edge of the facing, as at b, and after basting this edge flat to the skirt, whip or stitch it in position, as at c. facing, applied in this manner, is termed a sewed-on facing.

70. Sometimes the lower edge of the skirt is turned and basted before the facing is stitched to it; then the facing is placed over the wrong side, its lower edge is turned under and slip-stitched to the



turned lower edge of the skirt, and the upper edge is secured in the usual manner. Such a facing has practically the same appearance as a sewed-on facing, but because of the manner in which it is applied, it is termed a set-on facing.

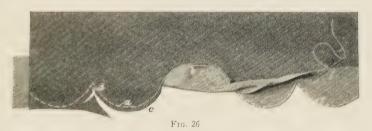
Applying a Fitted Facing. For decidedly curved or irregular edges, a fitted facing is generally needed. The term fitted facing implies that the threads of the facing material

and of the skirt run in the same direction. To achieve this result. lay the skirt out smooth on the table and place the pieces of the material that were left from cutting out the skirt over the lower edge so that the lengthwise and crosswise threads of both match. As a rule, such a facing is from $2\frac{1}{4}$ to 4 inches wide.

In order to get the facing accurate as to shape and grain, lay the pieces over the edge of the skirt, rather than the skirt over the pieces. Arrange them to the best advantage; that is, so that the longest piece of the facing may be cut from each piece of material, thus obviating the necessity of a large number of piecing seams in the facing. Be sure to allow for any seams necessary for piecing These seams should follow either a lengthwise or a crosswise thread, as a bias seam is hard to match and likely to stretch. Join the facing pieces with plain seams and press them open.

When the facing is made ready, lay the skirt right side up on the table and put the right side of the facing down over it, matching the grain. Baste the lower edges in a $\frac{1}{4}$ -inch seam, keeping the work flat on the table so that neither the edge of the skirt nor that of the facing will become stretched in any place. Stitch the seam and press it open. Then turn the facing over to the wrong side of the skirt, bringing it up $\frac{1}{4}$ to $\frac{3}{8}$ inch from the bottom of the skirt to avoid any possibility of its showing on the right side.

72. Facing a Scalloped Edge. The finishing of a scalloped edge with a facing is illustrated in Fig. 26, which shows the wrong side. Mark the scallops on the wrong side of the garment, having the lowest point of each at least \(\frac{1}{4}\) inch from the edge of the material.



If the edge is straight, the facing may also be straight; but if it is flared, even slightly, use a bias facing, cutting it about $1\frac{1}{2}$ inches wider than the depth of the scallops.

Baste the facing to the right side of the garment as for a plain facing but following the scallop outlines, as at a. Then stitch on the scalloped outline, as at b, trim the scallops, as at c, to within a narrow seam's width of the stitching, and clip the corners, as at d, almost to the stitching. Turn the facing to the wrong side, working out the edges of the scallops well, and baste and press them, as at e. Turn in the upper straight edge of the facing $\frac{1}{2}$ inch, and hem or slip-stitch it to the garment, as at f, using very tiny stitches in the garment so as to be as invisible as possible.

73. Finishing an Edge with Picoting.—A very desirable way to finish an edge in light-weight material, usually silk or cotton but also the feather-weight wools, is by means of *picoting*, which consists of machine hemstitching cut in half. Such a finish may occur

at the lower edge of a skirt, on drapery, ruffles, or other edges where there will be little strain and an inconspicuous finish is desired.

Mark for picoting by applying basting-stitches along the line to be finished, as at a, Fig. 27, about \frac{1}{2} inch from the edge. Then have machine hemstitching done on the basted line, as at b, and cut through the center of the hemstitching, as at c.

74. If the material you are using is cut on the bias so that it has a tendency to stretch readily, you will do well to take the precaution of staying the edge, as shown in Fig. 28, so that it will

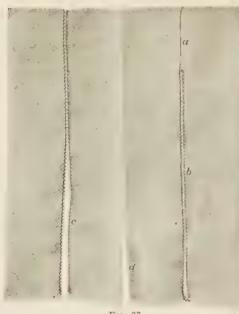


Fig. 27

not be stretched in the hemstitching. For a stav piece, cut a narrow lengthwise or crosswise strip like that in the portion to be hemstitched. Baste this, as at a, under the line where the picoting is desired. After the hemstitching is done through both thicknesses. shown, cut, as at b, through the center of the hemstitching to form the picot edge, and then. as at c, cut away the stay strip close to the picoting.

75. Applying

Machine Hemstitching to Edges. The way in which imitation machine hemstitching may be used to decorate a hem is shown in Fig. 29. As hemstitching done according to this method requires a seam, it is necessary to make allowance for this seam on any article that is to be finished with the hemstitching.

76. To prepare for a hemstitched hem, slash the material a seam's width below the point where you wish the upper finished edge of the hem to be; then with the slashed edges together, slip several thicknesses of blotting paper between them and do the machine hemstitching as in forming a seam.

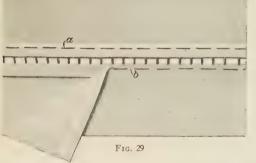
After completing the hemstitching, turn and baste the upper seam in a narrow hem, as at a; then turn the material provided for the wide hem back over the lower seam edge and baste it close to the hemstitching, as at b.

You may secure both the upper and lower hems with machine

stitching, if you wish, but, as the use of fine whipping-stitches for this purpose makes the securing of the hems very much less conspicuous and therefore produces an effect more nearly like the work of a regular hemstitching machine, the extra time required for the hand sewing is well worth while.

FINISHING WOOLEN MATERIALS

77. Hemming a Straight, Light-Weight Wool Skirt. When a skirt is cut straight so that there is no fulness in the hem to be disposed of, and



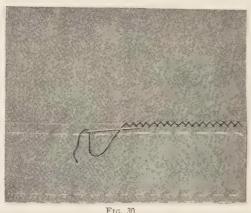


when the material is light in weight so that a $\frac{1}{4}$ -inch turn at the top does not leave a shiny crease on the right side after pressing, the

method of hemming is similar to that used for silk and washable materials, described in Art. 67.

78. Hemming a Straight, Heavy Wool Skirt.—When a skirt is cut straight so that there is no fulness in the hem to be disposed of and the material is so heavy that the turning in of the upper raw

edge would cause an undesirable ridge, two methods of hemming are practical, each giving a very neat finish to the wrong side.



If the material does not fray nor ravel, the hem may be secured by catch-stitching the edge of it, as illustrated in Fig. 30. There is only one turn in a hem of this kind

If the nature of the material is such that it frays readily, the most satisfactory finish is by means of a band of seam tape or ribbon.

make this finish, apply the tape to the right side of the material so that the lengthwise center line of the tape is over the raw edge of the material, and stitch along the overlapping edge of the tape. Then baste the hem in position and slip-stitch the free edge of the tape to the skirt.

79. Hemming a Slightly Flared Skirt.—When a skirt is slightly flared, it is a little wider at the extreme lower edge than where the upper edge of the hem will come, and unless this slight fulness is disposed of in some way, the hem will not fit smoothly. The method of plaiting or gathering in this fulness, as in cotton material, cannot be applied to woolen garments because the resulting bumps and creases would produce a very unattractive effect. There is, however, a means of removing fulness from cloth without cutting and without leaving undesirable, shinv creases, and that is by shrinking the surplus fulness out of the material.

Turn and baste the lower edge of the hem as described in Art. 67 for a straight skirt, and measure and trim the hem to an even width. Then, without turning in the top, run a gathering thread $\frac{1}{4}$ inch from the raw edge. Lay the skirt out on the ironing board, dampen the hem, and shrink out the fulness by bringing the iron up from the bottom of the skirt and holding the fulness in with the gathering thread until the turned portion is the width of the skirt where the top of the hem comes. It may be necessary to repeat the dampening and pressing several times. This work must be done very carefully in order to take out all the fulness.

Next, bind the upper edge with a bias strip of silk or cotton. To do this, place the right sides of binding and hem together with the binding edge in line with the gathering threads on the hem. Baste and stitch \(\frac{1}{4} \) inch from the edge, and trim away the edge of the hem just below the gathering threads. Turn the binding over, taking care to turn it over the hem rather than to turn the edge of the hem over, as that would make an extra thickness at the top of the hem and so defeat the purpose of this particular finish. Holding the hem away from the skirt, baste and stitch the binding and hem together without turning in the free edge of the binding as is usually done. Do this stitching from the right side, and let it come in the crease where the binding is turned over. Then slip-stitch the bound hem edge to the skirt.

80. Facing a Straight Skirt.—In finishing the lower edge of a straight woolen skirt, it sometimes happens that there is not enough length for a hem yet one wishes to leave attached what additional length there is so that the skirt may be lengthened later. In this case, a partial facing, as illustrated in Fig. 31, may be applied.

Turn the skirt edge to the wrong side on the marked line of bast-

ings, as at a. Then baste it $\frac{1}{4}$ inch from the edge, as at b. Trim it off to an even width, and with a plain seam join a straight or bias piece of light-weight material to the top, as at c, having this strip wide enough to give the total hem width desired. Turn under the upper edge $\frac{1}{4}$ inch and stitch near the crease, as at d. Baste

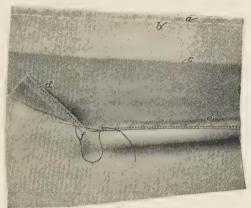


Fig. 31

the facing in position, as at e, and slip-stitch, as at f. Remove all bastings and press the hem thoroughly.

81. Facing a Flaring or Circular Skirt.—Skirts that are extremely circular or flared, cannot be hemmed successfully even by shrinking

out the fulness, for it is impossible to remove all of it in that way. The only satisfactory finish in such cases is a fitted facing, applied as described in Art. 71.

RUFFLES AND FLOUNCES

RUFFLES

82. The material of which ruffles are to be made regulates to a great extent the manner in which they should be finished and applied, although the general style of the garment and seasonal preferences must also be kept in mind.

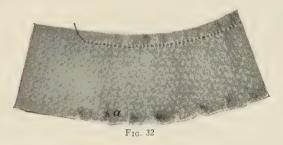
As a rule, ruffles cut crosswise of the fabric appear softer and may have the fulness better distributed than those cut lengthwise. Also, they have better wearing qualities. Bias ruffles are even softer and prettier in appearance than those cut crosswise, but such ruffles are a little more difficult to handle in the laundering, for unless ironed with care they are likely to become stretched and to lose their uniform width.

- 83. The allowance usually made for ruffles is one and one-half times the length into which they are to be held. This allowance may vary with the kind of material used and the amount of fulness desired in the ruffle. Sheer materials require more fulness and heavy materials, less. Also, bias ruffles require less fulness than straight ones.
- 84. Finishing the Edges of Ruffles.—Firmly woven cotton materials, such as organdie, and most silk fabrics may be picoted if an especially dainty finish is desired. Unless you wish to use odd pieces of material for the ruffles, you will find the method of marking for picot-edge ruffles, as shown in Fig. 27, most economical, provided the picoted finish is desired for only the lower edge.

First of all, even off one end of the material provided for the ruffles, following a crosswise thread. For the first row of basting to be used as a guide for the machine hemstitching, measure from the evencut edge the desired ruffle width plus the allowance needed for finishing the upper edge of the ruffle, as at a. For the next row of basting and as many succeeding rows as are needed, measure twice the desired ruffle width plus twice the allowance needed for finishing, and baste. This line will be in the position of point c.

After the machine hemstitching is done, cut through the center of the rows of hemstitching to form a picoted edge, as at c, and cut, also, on a line creased midway between the rows of hemstitching, as at d. This method of planning the ruffles makes one row of hemstitching provide a picoted edge for two ruffles, as you will readily observe.

85. Ruffles of voile and similar open-weave fabrics prove more serviceable if finished with very narrow hems or, unless the ruffle is very narrow, with tiny bias bindings. In many instances, lace edging applied to the plain hem finish of a ruffle detracts from its severity and provides a very dainty finish. Bindings of contrasting color may sometimes be used with striking and attractive



results, especially for finishing wide scalloped ruffles on children's clothes.

Ruffles of firmly woven silk, such as taffeta, are sometimes edged with *pinking*, this work being done with a pinking knife or machine.

86. Frayed edges in scalloped effect, as shown in Fig. 32, are likewise employed some seasons, a finish of this kind requiring bias cut ruffles.

To fray the material, grasp the edge of the ruffle between the thumb and finger and draw it out in a circular motion, continuing to do this at intervals of $\frac{1}{2}$ inch or so the entire length of the edge. This will give a ruffled scallop effect, as at a, which is very attractive.

87. Joining Ruffies to an Edge.—A ruffle may be joined to an edge, such as for the finish of collar, cuffs, or sleeve, by means of a French seam made in the usual manner or brought to the right side to simulate a tuck, or the joining may be made in a plain seam with a facing or by machine hemstitching.

To prepare the ruffle for joining, gather it about \(\frac{1}{4} \) inch in from the unfinished edge. Then baste it to the edge to which it is to be joined, distributing the fulness evenly. Use a French seam only on very light-weight materials; make this just as narrow and dainty as possible and press it back from under the ruffle when it is completed.

88. If you wish to attach the ruffle with a plain seam and cover the seam edges with a facing, a finish that is especially desirable for silks and for cottons that are not sheer, secure one edge of the facing with the stitching that joins the ruffle, as previously suggested for joining a collar with a facing, placing the facing strip over the



Fig. 33

ruffle so that one of its edges is even with the ruffle seam edge.

With the aid of a sewing-machine attachment, it is possible to gather the ruffle, sew it to the garment, and secure one edge of the facing in one operation, thus greatly simplifying the work. After the ruffle and facing are stitched together to the garment, trim the seam edges to within $\frac{3}{8}$ inch or a trifle more, press the facing back from the ruffle,

and turn under and secure its free edge with fine whipping-stitches or with a decorative stitch to carry out the trimming note of the design.

- 89. To prepare for the securing of a ruffle with machine hemstitching, simply turn under the edge to which it is to be applied, as previously directed for preparing work for hemstitching, and baste this edge over the gathered edge of the ruffle. After having had the hemstitching done, trim the raw edges close to the hemstitching
- 90. Applying Ruffles.—To make a ruffle ready for application, that is, for securing it over a garment rather than to an edge, consider first the manner in which it is to be applied.

If the ruffles are to overlap so that the stitching used to secure them will be concealed, simply gather the upper edge, provided this edge is to be covered with a facing, or turn under the edge $\frac{1}{8}$ inch to $\frac{1}{4}$ inch and gather as close as possible to the turned edge, provided no facing is to be employed.

Follow this latter suggestion, also, for preparing ruffles for application with machine hemstitching, a finish that may be employed if the ruffle material is very sheer or if the ruffles do not overlap.

In applying ruffles prepared in this manner, first baste them in position so that the line of gathering is directly over the line marked for them; then secure this edge as desired.

91. Ruffles applied with a *heading*, or narrow ruffle effect, above the gathering line of the ruffle, as shown in Fig. 33, give an attractive and desirable effect, provided they do not overlap.

To prepare ruffles for application in this manner, have both edges picoted, provided this finish is desired, or turn the upper edge under an amount sufficient to give a heading of desired width, and gather this distance, usually $\frac{1}{4}$ to $\frac{3}{4}$ inch below the turned edge. Then, baste the ruffles in position over the garment and secure them, as shown, with machine stitching or with running-stitches, French knots, or a simple outlining-stitch along the row of gathering.

FLOUNCES

92. Applying Flounces and Tiers. -Flounces and tiers, whether straight, circular, gathered, or plaited, are usually applied to give a flat, inconspicuous effect where they meet the foundation garment. The least conspicuous method of applying a flounce with a *straight upper edge* is illustrated in Fig. 34. When this method is used, no stitching is visible on the right side.

Mark the seam line for joining the flounce to the garment, and then turn the bottom of the flounce toward the top of the garment. having their right sides together, and let the edge of the flounce, a, come $\frac{1}{4}$ inch below the marked seam line. Baste and stitch along the seam line, as at b, then turn the flounce down over this stitching, and press a crease, c, over the line of stitching.

93. A similar effect, achieved in applying a flounce with a shaped upper edge, is illustrated in Fig. 35. To apply such a flounce, turn under $\frac{1}{4}$ inch on the upper edge, baste this turn, as at a,

and press it carefully. Baste the flounce to the foundation, and slipstitch near to the turned edge, as at b, using an occasional back-stitch.



Frg. 34

94. It is sometimes desirable to have stitching shown on the finished garment as a part of the general tailored effect. Under these circumstances, flounces are applied as illustrated in Fig. 36, which shows a circular flounce attached to a straight foundation.

Turn under the top of the flounce $\frac{1}{4}$ to $\frac{3}{8}$ inch and baste. Make small slashes in the turnedunder edge, as at a, to allow it to lie flat, letting these extend to

within $\frac{1}{6}$ inch of the turn. Press the turned edge, baste it to the foundation garment, and stitch very close to the edge, as at b.

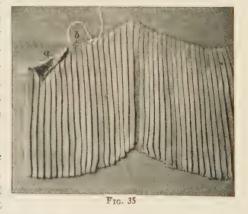
SHIRRING

VARIETIES OF SHIRRING

95. Plain Shirring.—Plain shirring, which consists of two or more rows of gathering, is used as a means of confining fulness

in a garment and of distributing the fulness more evenly. Such shirring may be done with fine runningstitches or with machinestitching, the hand-run shirring having a somewhat softer effect than that done by machine.

96. In order to insure even spacing in the shirring, mark lines for the gathering by measuring at frequent



intervals and basting, chalking, or creasing guide lines, as at a, Fig. 37, unless you intend to do the shirring with an attachment that marks the lines for shirring as the work advances.

If you do the shirring by hand, use very fine running-stitches following the marked lines, and leave a generous length of thread

at the end of each shirring line so that the fulness may be adjusted in the fitting of the garment.

If you wish to do the *shirr-ing by machine* without the use of an attachment, lengthen the stitch and loosen the tension a trifle; then, after stitching along the marked guide lines, draw up the upper thread in each row of stitch-

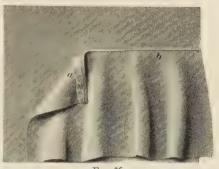


Fig. 36

ing tightening it enough to give as much fulness as desired, as at b. If you intend to do the shirring with a machine attachment, proceed according to the directions given in your sewing-machine Instruction Book, first adjusting the attachment and trying out the fulness in order to gauge it correctly before starting to shirr the garment.

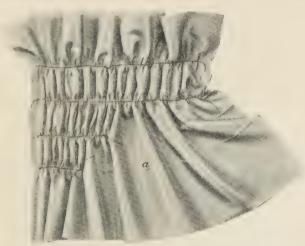


Fig. 37

97. Ornamental Shirring.—Plain shirring is sometimes used as a foundation for ornamental shirring, embroidery outlining-stitches being applied over the shirring lines in much the same effect as smocking. Very often shirring of this kind is arranged in groups

42

of gathered lines, just as tucks are sometimes used in group effect.

98. French Gathers.—If much fulness is to be gathered into a small space or if the material to be gathered is stiff in body, French gathers, or gauging, as shown in Fig. 38, will take care of the fulness in a more satisfactory manner than ordinary shirring.

To make French gathers, proceed as in doing uneven basting, taking long stitches on top and short ones underneath. Make each row so that its stitches are directly in line with those in the first row and place each row from $\frac{1}{8}$ to $\frac{1}{2}$ inch below the preceding one, as shown. This gives an effect of parallel folds.

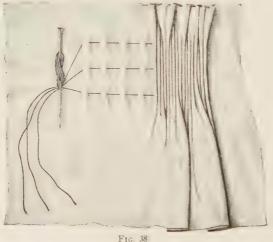


Fig. 38

Gathers made in this way will not appear so full on the surface, and yet the fulness underneath will be secured satisfactorily.

99. Tucked Shirring.—Tucked shirring consists of rows of narrow gathered tucks, as shown in Fig. 39. This is somewhat more decorative than plain shirring and requires a little more time for its development. As a rule, tucked shirring is done by hand rather than by machine, as it is a little difficult to stitch tucks of uniform width with the use of the shirring attachment, and besides, the hand-run tucks give a softer and more desirable effect.

In marking the lines for tucked shirring, allow, in addition to the spacing you desire, twice the width you intend to make the tucks. To make such shirring, fold the material together on the marked

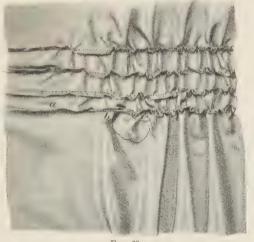
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line, as at a, and form a narrow tuck by taking the gathering-stitches

through both thicknesses of the material. as at b.

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100. Corded Shirring.—Corded shirring. as shown in Fig. 40, consists of tucked shirring drawn up over small cable cords. As a guide for making corded shirring as illustrated, you will find chalked or basted lines, as at a, more satisfactory than creased lines, for the creases may disappear



or lose their effectiveness when drawn over the cord and thus not prove an accurate guide.



In doing the shirring, first lay the cord under the marked line, as shown; then fold the material over the cord and take running44

stitches, as at b, as close to the cord as possible without catching the stitches in it. Draw up the gathering thread as you advance, pushing the fulness back over the cord, as shown, but leave sufficient thread length at the end of each row of shirring to make any required adjustments.

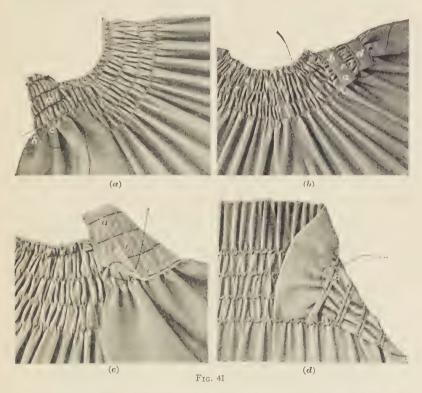
You will find it helpful to stay one end of the shirring with a row of stitching, as at c, to prevent the cords from being pulled back in the tucks when any adjustment is being made.

If you prefer, in doing corded shirring, you may make the tucks first and run the cable cord through them afterwards. Then, in adjusting the fulness, draw up the gathering thread of the tuck to make it correspond in length with that of the cable cord; this will insure a neat, attractive finish.

STAYING SHIRRINGS

- 102. Shirrings, if made by hand, must be stayed in order to keep their fulness evenly distributed. A row of fine machine stitching run over the adjusted fulness will serve as a stav for it, but this means of staying detracts from the daintiness of hand-run shirring and does not justify the amount of time required for the handwork. Four methods of staying shirring, all of which retain the softness of the hand-work, are shown in Fig. 41. Of these, the ones shown in views (a), (b), and (c) are applied to the shirred neckand-shoulder yoke line, and that in view (d) shows the staying of shirring in straight lines, such as at a waist line.
- Staying Shirring with Back-Stitches.—The method shown in Fig. 41 (a), which is used for transparent materials, consists of a row of loosely done back-stitches over each row of shirring. as at a. Silk thread that matches the material in color is best for this, as it is strong and slightly elastic. Before staying the shirring. adjust the fulness properly. Then hold the work with the wrong side exposed, and, beginning at the end nearest to you, take a small back-stitch, as at b, being careful to keep it over one of the shirringstitches so that it will not be prominent on the right side. About $\frac{3}{8}$ inch from this, take another back-stitch, as at c, and continue in this way until the row is completed. Then proceed with the next row.
- 104. Staying Shirring with Bias Tape.—Fig. 41 (b) shows a method that is highly satisfactory, particularly for staying shirring

on curved lines, such as a neck line. It consists of bias-fold tape applied with uneven basting, each strip of the tape staying two rows of shirring. Choose tape that is about \(\frac{1}{4}\) inch wider than the distance between two rows of the shirring. To make the work easier, curve the tape by stretching one side and pressing with a hot iron before applying it.



Adjust the shirring and hold the work with the wrong side exposed. If there is a neck opening that extends through the shirring, begin with the end of the tape at this opening. Apply the tape at the inner edge of the curve first, as at a. Baste the upper edge of the tape to the first row of shirring, as at b, taking tiny stitches through the shirred material and keeping them in line with the shirring-stitches. With that row finished, baste along the other side of the tape, as at c, in the same manner. Any even number of rows can be stayed in this way.

105. Staying Shirring with Net Foundation.—A shaped piece of lining silk or net is often used as a foundation for shirring, as illustrated in Fig. 41 (c). Such a stay piece may be cut with the aid of a plain-waist pattern. If there is no opening through the shirring, cut the front and back sections separately and use plain seams on the shoulders, with the seams turned toward the wrong side of the shirring. If there is an opening at the center front, overlap the front- and back-pattern pieces the width of the shoulder-seam allowances, lay them on the stay material with the center back on a lengthwise fold, and cut the entire stay piece in one piece with opening at the center front. If the opening is at the center back, follow the same method but lay the pattern on the material with the center front on a lengthwise fold so that the opening comes at the back. If the opening is on one shoulder, overlap the shoulder seams on one side, and cut the other side with seam allowances, to provide for finishing the opening.

Adjust the shirring correctly and over it place the net stay piece. Tack the upper row of shirring to the foundation, as at a, with a small stitch every 3 inch. Continue in this way with each succeeding row. When you come to the lowest row, trim off the net $\frac{3}{8}$ inch beyond the shirring, turn the edge under 1 inch, as at b, and take the stitches through the turned edge and the shirring, as at c.

Staying Shirring with Straight Stay Pieces.—Straight 106. shirring is best reinforced with straight stay pieces. Fig. 41 (d) shows tucked shirring done in straight rows and stayed with straight. silk seam binding tape.

First, straighten the shirrings by pulling the material from top to bottom just enough to make the little tucks stand out straight. Next, fold and press straight seam binding tape so that its two selvages come together. Place the tape over the back of the first row and tack it to the shirring with uneven bastings taken through the center of the tape, as at a. Proceed in this way with each row in turn.

FINISHING CORNERS

IMPORTANCE OF GOOD WORKMANSHIP

107. Although a certain amount of laxity is advisable in the construction of a garment in order to avoid a "set" appearance and to give grace and a suggestion of freedom to the lines of the dress, painstaking care in regard to the "little things" is generally essential to distinctive workmanship and appearance. For this reason, such details as corners may be considered of real importance and the most satisfactory method of finishing them, both for appearance and for service, should be determined according to the material and the design of the garment.

TYPES OF CORNERS

108. Mitering a Corner in Embroidery Edging.—When a corner is to be mitered in embroidery edging, if possible arrange or apply the embroidery so that the portion of the design that may be mitered most attractively is at the corner, as shown in Fig. 42.

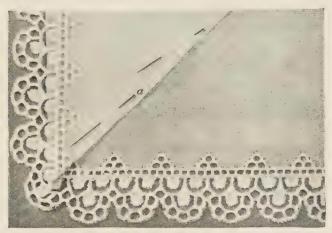
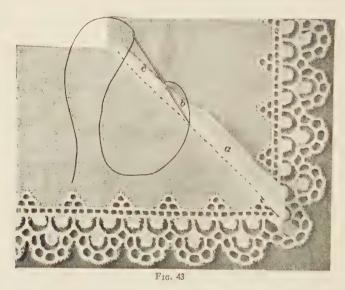


Fig. 42

In doing the mitering, fold the material with a diagonal line on the right side, as at a, taking care to match the design of the embroidery as well as possible and also to obtain the shape of corner desired.

When the miter is correct, pin it in position, crease this diagonal turn, lay the fold back, and baste along the crease; then stitch it with the sewing machine or with very small running-stitches as far as the plain material extends.

Next, trim the material away, the same as for a machine fell, as shown at a, Fig. 43, turn the edge under, as at b, and then whip it down, as at c. When you reach the end of the plain material, overhand the overlapping portions of the embroidery design together, working first on the right side, and then trimming away the surplus portion of the design underneath and overhanding the edges closely together on the wrong side.

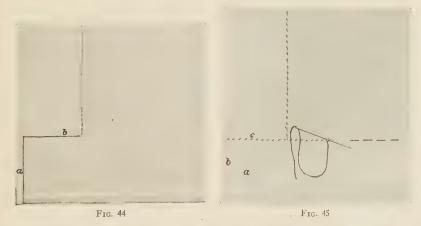


109. Square-Finished Corners.—A square-finished corner is, for some purposes, preferable to a mitered corner, being especially desirable for stretchy or rather heavy fabrics when a flat, inconspicuous finish is desired. Square-finished corners are also used extensively for household linens on which hemstitched corners are desired and are, likewise, preferable in garments having the hems secured with hemstitching.

110. To make a square-finished corner, first turn and crease the hems in the usual manner. Then turn back the upper hem, that is, the one that overlaps, and cut away the underlapping hem to within a seam's width of the second turn, as at a, Fig. 44, and just above the crease of the hem that is to overlap, as at b.

Next, fold the hem back in position, as at a, Fig. 45, so as to conceal all the raw edges and, if necessary, turn under the end of the hem, as at b, a trifle more so that it will not be evident from the right side. You may leave this turned edge free or slip-stitch it in position, depending on the finish that will appear better. Secure the upper hem to the underlapping hem by means of whipping-stitches, as at c, or with slip-stitching, being very careful not to catch these stitches through to the right side, and then continue whipping the hem in position, as shown.

If you prefer a hemstitched finish, you may, of course, omit the whipping-stitches. In this case, the threads should be drawn before the corner is finished and, if the fabric is sheer, the surplus material at the corner need not be trimmed away.

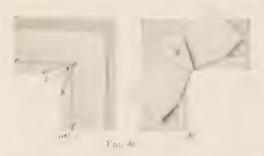


- 111. Tailored Corners.—Tailored corners make possible the neat and substantial finishing of inside corners and intricately shaped pieces and may be applied to nearly all fabrics, being especially adaptable to silks and woolens.
- 112. To tailor corners nicely and prevent them from drawing, observe the following method very closely: Put a small piece of the garment material or a piece of firm, light-weight material of the same color over each corner, placing this material over the corner on a half-bias thread, so that it will fit into position well and not draw when the corner is turned, and, also, placing the right side of the piece to the right side of the garment. Baste along the seam line, as at eaf, Fig. 46 (a). Then stitch the corner diagonally,

as shown, from b to a, and from a to c, and trim the surplus material away as at d. Remove the basting, turn the piece over to the wrong side turning directly on the pattern line, and baste the turned edge down, as shown in (b), platting under the fulness at each side of the corner, as at g, so as to make the least possible bulk.

113. A tailored corner, such as this, is usually a part of a garment seam. In such a case, leave in the basting that secures the turned-back edges until the other seam edge is slipped under the corner and stitching is done along the right side to secure these seam edges together, or the edges are merely slip stitched together so that no stitching will show on the right side. Then trun away the surplus material at the corner to make the stay piece of the same width as the seam allowance.

If the tailored corner is made in a trimming or garment portion that is not a part of a seam, the stay strip at the corner may be



tinished as a facing and the remainder of the edge finished in any desired manner.

OPENINGS AND FASTENINGS

USES AND VARIETIES

114. With the advent of the slip-on type of

garment, the need of openings and fastenings became minimized. However, their making still is and will continue to remain such an important feature of dressmaking that every one who sews should thoroughly familiarize herself with them in order to handle them with facility.

To select the proper type of opening or fastening requires discrimination and a knowledge of dressmaking customs. Too quickly does a set or stiff effect, where there should be softness and ease, betray an unpractised hand. And similarly, a lack of firmness and strength where the nature of the opening requires such, tells its own story of insufficient dressmaking knowledge. In every instance, the type of opening or fastening should be suited to its use and then carried out with such precision of detail that the effect is one of professional nicety. A certain artistic case may be desirable in

We theprey and putting together of gameent: but exactsess in the management of familiary details it just as characteristic of the good dressmaker.

And so, to put in your hands methods that shall produce exact and invarible results are all kinds of opening, and fastenings

are treated here, some, such as bound slashes and pocket openings being partly decorative in function and others being entirely utilitarian

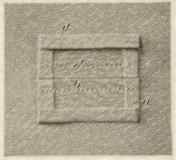
BOUND SLASH

115. Very often a treat out or come over over at a feature of a payment of a very openings. Such opening, are a subjected in a single over of material, and when neatly bound, are very attractive. Pig. 47 (a) 110 A. a finished bound is it and reak (b) and (c), the step in our diagram of the type of opening can also be fixed a a bound buttonhole provided it is not required to stand much strain at the contraction.

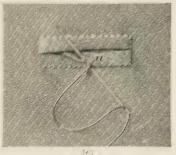
116. Mark the line of the slash on the material with chalk or basting-stitches. Cut two strips of that inch wide and a generous intime, which will be marked line. Make a finch turn toward the wrong that each end of the two strips, as at a, in the place the two so that marked line, as at b, and stitch



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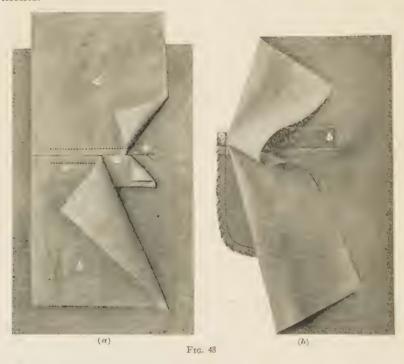


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STAND POCKET

117. The stand pocket, as a form of decoration and utility, is no longer confined to tailored garments of wool, but is seen very often these days in washable frocks and in those of silk. With this broadening of its scope, comes the necessity of learning how to make one of the simpler types correctly even though one may not be inclined to undertake the extensive making of strictly tailored garments.



A stand pocket may be made in any size and placed in almost any desired position, in the upper waist portion as a breast pocket, below the waist line at the sides, in the skirt, or in the belt.

118. Preparing the Pocket Sections.—On the garment, mark a straight line as long as the pocket opening desired, locating it \(\frac{1}{4}\) inch above the point where you wish to have the lower edge of the stand. For the stand, cut a piece of material \(\frac{1}{2}\) inch longer than

the marked line, and as wide as twice the finished width desired plus $\frac{1}{2}$ inch for seams. Besides the stand, cut two pouch sections, each I inch wider than the marked pocket opening, and $\frac{1}{2}$ inch deeper than the finished depth desired.

119. Making the Pocket.—Fold the stand lengthwise through the center with the right sides in, stitch across the ends, turn, and press. Place this below the marked line with the raw edges on the line, as at a, view (a), Fig. 48. Over it, place one of the pouch sections, b, and stitch through this section, the welt, and the dress 1/4 inch from the line, as at c. Place the other pouch section, d, above this line in the location shown, and stitch in the same way. Cut on the line to within \(\frac{1}{4} \) inch of each end, and then diagonally, as at \(e \), to the point where the end of the stitching comes. Slip both pouch sections through the opening, when the stand will assume an erect position. Baste the two pouch sections together and round off the Then crease back the points, as at a, view (b), made by the diagonal slashes, and, in stitching the edges of the two pouch sections, stitch across these, as shown. Finish by overcasting the edges together, and slip-stitching the ends of the stand, as at b, to the right side of the garment.

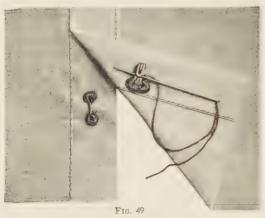
APPLICATION OF FASTENINGS

120. A point to observe in the application of fastenings is to use those of sufficient weight and in sufficient numbers to hold the garment edges securely together, but no more than are actually needed, aiming to avoid a compact, heavy appearance in the closing of the finished garment. This is especially essential in garments of the loose-fitting type whose beauty depends on softness and grace of line. In some cases, it is permissible to sacrifice absolute assurance of a secure closing in garments of this type when it is known that there will not be a decided strain on the fastenings.

Snap fasteners seem the most desirable dress fastenings, but hooks and eyes are really essential when there is considerable strain on the closing.

In applying any kind of fastening, use the greatest care to prevent any stitches from showing on the right side, for faults such as this give an amateurish effect to the garment that even lovely material and a pleasing design often fail to offset. On the other hand, care in such details adds much to the value of the garment.

121. Buttonholed Hooks and Eyes.-When hooks and eves are used, securing them with over-and-over-stitches is generally

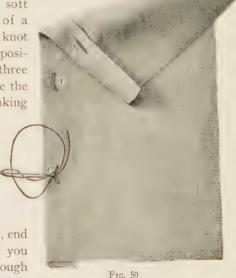


satisfactory. If you want an especially neat and substantial finish, however, you may secure them with buttonhole - stitches. as shown in Fig. 49. To sew on hooks and eves in this manner. take the buttonholestitches close enough together to cover entirely each of the rings, as illustrated.

The needle is shown in position for sewing through the hump of the hook, after the end of the prong has been securely sewed down.

122. Blind Loops.—Blind loops, an example of which is shown at a, Fig. 50, are often used with tiny hooks when an especially soft finish is desired. Use thread of a color that matches the material, knot it, and bring the needle up in position for the loop. Take three stitches of the length you desire the loop, one over the other, making stitches the same length on the wrong side, also, as at b, and work over them with single-purl buttonholestitches, as at c, forming a bar with the purled edge toward the closing.

By inserting the blunt, or eye, end of the needle first, as shown, you avoid catching the stitches through the material underneath. When



you reach the end of the loop, fasten the thread underneath with several tiny stitches.

123. Buttonholing Snap Fasteners.—Secure first the part containing the socket, taking from three to five buttonhole-stitches

through each opening of the fastener, as at a, Fig. 51, and then bringing the needle up through the next opening as at b. In passing the needle from one opening to the next, you need not insert it in the material, as the buttonhole-stitches hold the thread down.

After securing the under portion of the snap, mark the position for the upper, or

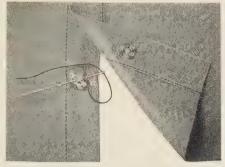
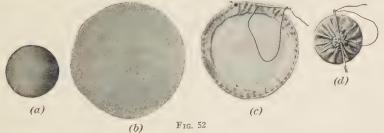


Fig. 51

stem, portion by lapping the upper edge of the closing over the underneath portion and then inserting a pin from the upper side just over the center of the socket underneath. Over the point of the pin, place the center of the stem portion of the fastener and buttonhole it in this position.

124. Covered Buttons.—Covered buttons, that is, button molds covered with the fabric of which a garment is made or with its trimming material, besides being economical, may often be employed with more satisfactory results than manufactured buttons. For any garment that will not be laundered, wooden button molds are very



satisfactory, but for wash garments, bone molds are much more desirable as, in the laundering process, the wooden molds are apt to split and to discolor the fabric. Button molds of wood or of bone may be purchased at almost any notion counter.

The method of making covered buttons is very simple and does not consume a great deal of time except for the covering of very small molds, which not only require considerable care but are somewhat tedious to make. When extremely tiny buttons are desired for trimming, it is better to use other varieties.

In Fig. 52, view (a), is shown the right side of a self-covered button. To make such a button, first cut a circle of material, as in (b), with a diameter two and one-half times that of the button mold that is to be used. Turn under the raw edge of this piece, as in (c). so as to reduce its diameter to a trifle less than twice that of the mold, and gather on the extreme turned edge with very small stitches, as shown. Then place the mold inside the gathered piece



and draw up the gathering thread, as in (d), drawing tight to the center. Finally, overcast the edges together closely and neatly.

If the material with which the button mold is to be covered is thin. it is advisable to place a piece of the material, cut to just the size of the button, over the top of the mold before placing the mold inside the gathered piece. This will insure a softer surface and also a button that will wear longer.

In making very small

buttons of this kind, be particularly careful to draw the material over the button mold so that it will be very snug and to adjust the fulness of the underneath portion perfectly, because on very small buttons this fulness is always partly visible from the right side.

125. Machine-Covered Buttons. - It is not necessary that buttons be covered by hand, as there are machines especially constructed for this purpose by which buttons of substantial and novel as well as attractive finish may be made. Establishments that make a specialty of plaiting and machine hemstitching generally have button-covering equipment, also, and regulate the charge for covering the buttons by the size and style desired. A buttoncovering machine proves a decided economy in a dressmaking shop, but its purchase for home use alone is not advisable.

SHOULDER AND UNDER-ARM OPENINGS

126. Facing Armhole and Under Arm.—If a sleeve is to be joined to a lining instead of to the armhole of the outer waist or dress portion or if a garment is made with a deep outer armhole or with front

and back panel effects, the side-body portions of the waist lining should be carefully faced, as shown in Fig. 53, before the outer garment portion is arranged in position.

Shape the facing pieces, as illustrated, the same as the under-arm. armhole, and shoulder edges of the lining and of sufficient width to extend well under the outer portion of the garment. In case the outer armhole is not to be cut very deep, the facing need not extend to the waist line. Simply make it 2 or 3 inches wide around the



Fig. 54

armhole portion, curving it below to make it follow the same general curve as the armhole.

Make the lining and facing ready for joining by finishing the underarm seams of each separately so as to avoid a "set" or stiff effect. Next, place the facing over the lining, turn under the outside edges, and stitch or slip-stitch them to the lining; then join the shoulder edges of the lining and facing.

Finishing Shoulder and Under-Arm Closing.—The finished appearance of a closing, made at the shoulder and under arm of a dress, is shown in Fig. 54. A closing such as this requires that the sleeves be joined to a waist lining, the armholes of the lining first having been faced with the dress material, as at a, as previously suggested.

Face the armhole edge of the outer waist portion, also, as at b, using narrow bias or fitted strips for this purpose and securing them as inconspicuously as possible. Finish the front edges of the shoulder and under arm, as at c and d, with a facing $\frac{1}{4}$ to $\frac{3}{4}$ inch wide, whipping this in position with "easy" stitches that will not be noticeable on the right side; or, if there will be little or no strain on the closing, merely tack the facing back at one or two places alone the inside edge, this method requiring that a deep turn be made at these edges and the turn machine-stitched near the crease.

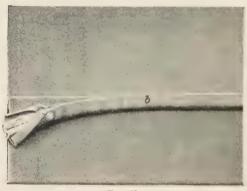


FIG. 55

Apply a binding $\frac{1}{2}$ to $\frac{3}{4}$ inch wide to the back edges of the shoulder and under arm, as at e and f, and, after applying snap fasteners to both edges of the closing and under arm, tack the bound shoulder edge to the lining at the neck and armhole ends. Also, if the outer waist portion is fairly close-fitting, tack

the under-arm seam to the armhole end of the lining seam. All tacking stitches must be kept invisible.

USE AND APPLICATION OF WEIGHTS

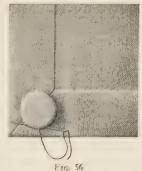
128. Use of Weights. When overhanging portions of a silk or cloth dress, such as panels, tunies, sash ends, etc., are intended to fall straight and remain so, it is sometimes necessary to supply weights at the lower edge of these portions to make them hang or "set" properly. For weighting any part of a garment made of firmly woven cloth, disk, or coat, weights may be used. Since these have a tendency to drag down lighter-weight materials at the points where they are attached rather than hold down the edge in an even line, it is wise to use weighted tape, which is purchased by the yard, for silks and light-weight woolens.

129. Attaching Weighted Tape. Weighted tape comes in two kinds shot weight, which consists of closely woven binding enclosing

small shots at regular intervals, for lightest weight materials, and a binding enclosing larger flat weights for materials somewhat heavier.

To apply such tape, secure it with running-stitches or with stitching to the upper edge of the hem in such a manner that when this edge is turned under, the tape will be concealed in the hem.

If no hem has been provided, it will be necessary to apply the weights along a fold or seam at the lower edge inside of a narrow



bias binding or in any manner that will prove less conspicuous.

130. Some materials require that the tape be applied as shown in Fig. 55, in order to make it less apparent from the right side. In this case, cover the tape with a bias strip of the dress material, as at a, or with light-weight, self-colored silk or seam binding. Then place it in position after the hem has been secured so that it is even with the upper edge of the hem, as at b, and secure it with whipping- or slip-stitches.

In some instances, you may find that a continuous line even of shot-weight tape gives an effect that is too heavy. Just a few inches of tape at frequent intervals may give the desired effect, or the flat lead weights, removed from the tape and secured here and there along the edge, might prove even better.

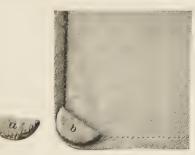


Fig 57

These tiny lead weights, used separately, are very desirable for weighting sash ends, trimming, etc., as they may be covered with self-material and secured inconspicuously.

131. Securing Separate Weights.—In using disk weights, cover them with the dress material or with self-colored, lightweight silk before securing them

in position. Apply this covering so that it is very flat on both sides

To apply the covered weight, lay it over the hemmed, or faced, corner and slip-stitch it in position, as shown in Fig. 56, being careful not to take these stitches through to the right side. Sometimes square containers hold the weights. These are sewed loosely in position, only the corners being tacked.

Usually weights used merely at the corners of panels or edges are sufficient, but, if necessary, they may be applied at intervals along the hem, or the disk weights may be applied merely at the corners and weighted tape used along the edge of the hem.

If the corner where a weight is desired is finished with a piping or binding, the use of a full-size disk weight would be very conspicuous. In such case, cut the weight in half, cover it, as shown at a, Fig. 57, and slip-stitch it in position over the bound corner, as at b.

EXAMINATION QUESTIONS

- (1) Explain the difference between plaits and tucks.
- (2) Tell how to mark for horizontal tucks near the lower edge of a skirt or sleeve.
 - (3) Name the various kinds of plaits.
- (4) What is the advantage of stitching the inside edge of plaits at the bottom of a skirt made of wash fabric?
 - (5) What is the general rule for finishing seams?
- (6) What points should be considered before determining the hem or edge finish to use on a garment?
 - (7) What type of facing is generally preferred?
 - (8) What is meant by a fitted facing?
- (9) What advantages has a crosswise ruffle over a ruffle cut lengthwise of the material?
 - (10) For what purposes is a square-finished corner desirable?
 - (11) What points should be observed in the application of fastenings?
- (12) What kind of weights would you suggest for: (a) A firmly woven cloth? (b) Silks and light-weight woolens?









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Woman's Institute
of Domestic Arts & Sciences
Scranton, Pa.

Maternity and Infants' Garments

TO THE STUDENT:

Within this Instruction Book, the expectant mother will find help with the oftentimes perplexing problems of the baby's wardrobe and her own. It deals with the special types of garments that are required for her comfort and health and in order that she may be becomingly dressed. It discusses with practical detail the requirements of the *layette* and describes the making of baby garments with the attention to material, construction, and finish that assures the dainty and comfortable character of these garments. Such information makes the assembling of the baby's outfit both a simple matter and a pleasurable task.

THE AUTHOR

MATERNITY AND INFANTS' GARMENTS

MATERNITY GARMENTS

SUITABILITY OF DRESS

- 1. In the matter of dress, the suitability of the fabric, design, and color to the wearer and to the occasion is of first importance. If these features are properly interpreted, the finished garment is bound to be both becoming and appropriate, two essentials in correct dressing. In such a specialized form of dress as maternity garments, the element of health also enters in, so the clothes planned to be worn at this time must, besides being becoming and appropriate, be so cut and made that they contribute their share to the mental and physical well-being of the prospective mother. Under such circumstances, the reaction to clothes is two-fold; besides the feeling of security in the knowledge of being well-dressed, the need for comfort and ease is important in order that the figure may not be restrained by tight clothing.
- 2. Becomingness.—The necessity for becoming maternity clothes should not be overlooked. In order to go about freely and to take part in as many of her usual social activities as possible, as well as to enjoy the daily walk prescribed by most physicians, the prospective mother requires at least one outfit that will help her to look her best. This need not be expensive nor elaborate; in fact, simplicity should be its distinguishing feature. But it should suit the wearer and, by its becomingness, lead her to overcome any tendency toward inactivity before it is really necessary.

Becomingness should characterize also the garments that the prospective mother wears about the home. Not only will they improve her appearance but they will have a psychological effect on her that will be noteworthy. Under any conditions, a woman is

happier and more at ease when she knows that she is becomingly dressed.

3. Comfort.—The importance of comfort in maternity clothes is thoroughly justified by their need. Uncomfortable clothes retard both circulation and the natural development of the figure and invariably produce harmful results. Consequently, comfort must never be sacrificed to smartness or chic. Rather, a wise blending of the two should be the aim, with healthfulness the chief consideration.

PRINCIPLES OF DESIGN

- 4. Because of the need for inconspicuous clothing, certain principles of design must be kept in mind when planning outer garments for wear during the months of pregnancy. These are the familiar rules that apply to the stout figure, modified to a certain extent for this particular purpose.
- **5.** Color.—The first of these principles is *color*. Since it is a well-known fact that dark colors make the figure appear smaller, one's choice of color should be restricted to them, with, of course, attention given to becomingness. Black, brightened by trimming, navy blue, dark green, the darkest reds, and dark brown constitute the preferred colors, although careful thought should be given before choosing brown as it is likely to be rather trying, especially if there is any tendency to sallowness. In deciding on colors, remember that you will tire of certain ones more readily than others, and try to choose, for general wear, the friendliest possible color, so that the reaction to it will be pleasant over the entire space of time it is to be worn.
- 6. Fabric. As certain colors have a diminishing effect on the size of the figure, so fabrics, by their weave and texture, contribute appreciably to the becomingness of any garment. Satins and similar lustrous fabrics, as well as those with considerable body, such as taffeta, should be avoided. The same is true of plaids, stripes, and conspicuous prints. Also, weighty materials which, when made up, may prove burdensome, are best eliminated from the list. Crèpe de Chine, Canton crèpe, flat crèpe, crèpe-back satin, with the crèpe for the right side, crèpe faille, and crèpe Roma or Georgette in a rather heavy quality are suitable silks. Among the wools, challis, fine wool rep or poplin, wool crèpe, light-weight

serges, Poiret twill, and similar weaves form a group from which to choose. For warm weather clothes or for wear in the home, voile, batiste, linen, and the soft qualities of gingham or chambray are most satisfactory.

- 7. Designing Features.—When the design of a maternity dress is to be planned, the outstanding idea should be restraint, for indulgence in any feature of design, trimming, or construction that will draw undue attention to one's clothes is not good taste. At the same time, of course, there must be a sensible adherence to current styles, for a dress becomes noticeable through its lack of style value just as readily as when it follows Fashion's dictates too slavishly.
- 8. Just as in dresses for the large figure, length of line should receive important consideration. Various ways to achieve this may be adopted, prominent among which are plaits and plain or plaited panels used at the back or the front or both. In the case of plaits, it is not always necessary to press them in position; rather, allow them to take the form of folds that will be soft and graceful and will open out as more width is needed.

Dresses that hang from the shoulders are the most satisfactory kind. In such dresses, plaits that extend from the shoulder line are very good for they provide also the fulness needed in the skirt portion. If a two-piece outfit is found suitable, plaits may be introduced at the waist line of the skirt where it is attached to its lining top, or fulness may be provided here by finishing the waist line with a casing and running an elastic through this.

9. The effect of softness and ease, especially at the neck line, which should not be collarless, and in the waist-line finish, should always characterize a maternity dress. An arrangement of drapery frequently gives just the desired effect, but this must be so adjusted and placed that its real function, that of concealing the enlargement of the figure, will be exercised to the fullest extent. For the same reason, cape arrangements at the back are excellent.

The coat type of dress, made over a plaited underslip, has many good features to recommend it. Also, a surplice dress fills an important place in the wardrobe during this period because of its ease of adjustment and its concealing properties, due to the draped effects possible across the front. But whatever style of dress is chosen, certain of its features, such as collar, sleeves, waist line, and skirt length, require special consideration for successful results.

- 10. The Neck Line.—A V- or U-shaped neck line or a square cut is to be preferred to a round one, although, if the face is very thin, the rounded effect will be found more becoming and consequently should be followed. As a rule, the collar should fit up well around the back of the neck and be long with pointed rather than rounded edges. A scarf effect long enough to reach below the hip line and wide enough to drape attractively by throwing one end over the shoulder, is an excellent solution of this problem.
- 11. Sleeves.—In silk, a sleeve that has some fulness gathered into a band at the wrist will look best for most figures. In wool, a sleeve fitted to the wrist is to be preferred. In other fabrics, regardless of their nature, a close-fitting sleeve would be chosen. But even a close-fitting sleeve should not fit too closely and an easy-fitting sleeve will better preserve the proportion between the arms and the enlarging figure.
- 12. Waist-Line Finish.—The importance of the proper finish at the waist line cannot be overestimated because much of the success of a maternity dress depends on the effect here. First of all, the waist-line finish must be adjustable; secondly, it must be inconspicuous, that is, it must not draw attention to the figure at this point; and thirdly, it must do its part toward making the entire dress becoming.

The draped girdle, as exemplified by the surplice dress, is an example of an adjustable finish, as is the narrow belt of a coat or redingote dress that slips through loops at the sides and may be tied at each wearing in whatever position is desirable. Of course, a belt that is tacked in place is adjustable, too, as it may be resewed in new positions as the size of the figure increases. However, as there is sometimes a tendency to neglect such a detail, the belt that is fixed to suit the figure by tying is preferable. That it may be as inconspicuous as possible, the belt should always be of the same material as the dress itself and entirely devoid of ornamentation of any sort.

- 13. Skirt Lengths.—Along with being properly cut as to design, a maternity dress must be a becoming length. When short skirts are approved by Fashion, a conservative length should be chosen and still not so definitely out of the mode as to prove conspicuous.
- 14. Allowances.—Because of the change in the size of the figure, it is necessary to provide allowances for the changes required in a

garment in order to make it wearable as the size increases. Frequently, however, when the figure is properly corseted and the maternity dress correctly designed, allowances, beyond a reasonable ease and looseness, as have been suggested previously, are unnecessary.

The redingote or coat style of dress worn over a foundation slip, and the dress with surplice closing, also called a coat dress, are types that do not usually require allowances, for they are readily adjustable and so can be made to look well at all times. In the regulation one-piece dress without a full-length closing, however, some provision in the form of plaits, tucks, or gathers, all planned so that they may be readily loosened, must be made.

UNDERGARMENTS

NECESSITY FOR COMFORTABLE FIT

15. For maternity wear, probably more than for any other types of clothes, undergarments should fulfill their true function—that of being real foundations of the mode. Some persons form the idea that it is sufficient if the undergarments are large and roomy, but they must also be especially designed for the purpose or they are apt to be bulky and awkward through the upper part.

For practical purposes, the knitted cotton union suit, several sizes larger than the accustomed size, is very satisfactory for it is light in weight and comfortable to wear without any appearance of bulkiness.

If one is in the habit of wearing chemises, this type of undergarment may be continued, provided, of course, they are made of soft, fine fabric, sufficiently large in size and with a lengthened flap.

Drawers and bloomers should preferably be of the kind with a yoke or band top that can be adjusted. It is never a good idea to use elastic in such a garment for this is apt to bind the figure and prove uncomfortable.

The sort of nightgown to which one is accustomed, may be worn, the only requirement being to have it sufficiently large.

Restraining garments, including brassières, abdominal supports, corsets and corselettes, together with slips, need special consideration because of the part they play in keeping the figure trim in appearance and properly supported. These are therefore taken up here in detail.

RESTRAINING GARMENTS

16. The most important point in connection with undergarments of the restraining type is that they be adjustable. This effect may be accomplished by the use of ties for fastenings, by elastic gussets, or, particularly in the longer garments, by lacings.

As to materials, only firmly woven fabrics should be chosen, those which are strong enough to keep their original shape even though considerable strain is put on them. Muslin, heavy sateen, cotton-back satin, and coutil are very satisfactory, the one to choose depending on the garment. With the aid of foundation patterns properly altered, all of these materials can be developed by the home sewer into the various kinds of restraining garments needed for this period.

- 17. Brassières.—Proper-fitting, adjustable brassières are an actual necessity for the prospective mother. These may be of various types, depending on the figure, and the adjustment may be in the front or back, as preferred. In Fig. 1, views (a) and (b) show brassières suitable for the large, full figure, view (a), made entirely of a figured sateen, being the type that closes in the back with waist-line ties fastened in the front, and view (b), the front-opening type fastened with hooks along the side-front seam and made further adjustable by inserts of elastic webbing. Such a brassière becomes useful as a nursing type after the baby's birth.
- 18. To make the model shown in view (a), use a plain brassière pattern but provide an extension on each side beyond the center back, slanting this as shown. In fitting, take up darts in the front at the top, bottom, and the side seams, using these to make the brassière fit smoothly and fulfill its purpose of support without binding. Attach tapes for shoulder straps and at the bottom of each side of the back, making these long enough to tie at the center front. Use flat-fell seams throughout and bind all outside edges with bias tape.
- 19. For the brassière shown in view (b), use a plain, tight-fitting brassière pattern, but for the front supply a shaped section 4 to 5 inches wide at the top and 10 to 12 inches wide at the bottom, opening this on one or both sides, as you prefer. Apply this section to the side-front sections with flat-fell seams, finishing the opening

with hems and hook-and-eye tape. Apply elastic webbing at each side front from the front section to the side seams and in gusset form at each side back. Finish the top and the bottom fabric sections with bias facings, and apply shoulder straps of tape.

20. For the slender woman who ordinarily dispenses with a corset altogether, the brassière shown in view (c), to be worn with a

corset or other abdominal support. is strong enough. This is of the uplift type, being intended merely to hold the breasts firmly in place. To make it, cut two sections, shape them along the upper edge as shown, and use darts at the lower edge in front to provide a good fit. Make it adjustable by a center-front closing and elastic across the back. Bind all edges with bias binding and apply shoulder straps.

21. Abdominal Supports.—Some figures may find that they do not need as



much support as a corset and yet require a restraining garment of some kind. The abdominal support shown in view (d), worn with an uplift brassière, makes an excellent substitute. Made of a heavy quality of muslin or sateen, this garment is adjustable in two ways; by means of side-front lacings and a wide tape belt that effects its closing. To give it a neat, flat finish, use flat-fell seams and stitch down all edges smoothly. Bind the outside edges with

bias binding, make eylets in the side-front openings, and insert lacers to be tied at the top.

22. Corselettes.—A very satisfactory restraining garment for maternity wear is the corselette shown in view (e), a combination of brassière and corset. Elastic gussets give ease and support at the same time, while side-front lacings from the brassière section to the bottom provide further adjusting facilities. If necessary, the darts in the brassière just above the lacings may be opened to meet the needs of the figure.

Brocaded sateen makes the greater part of this garment, but a firm silk Jersey is used for the upper-front section. Elastic webbing either wide enough to cut sections of the length shown or consisting of several narrow strips sewed together, forms front and side-front gussets. If the narrow width must be used, sew the strips together with stitches loose enough to allow the elastic to stretch without breaking the threads.

Plan to have the opening of this garment at the side front along the seam that joins the brassière section to the brocaded fabric, extending it down along the elastic gusset. Apply hook-and-eye tape securely to the flatly finished edges for fastening. Finish the top with a bias facing and all the other edges with bias bindings.

- 23. Corsets.—If the expectant mother is accustomed to wearing a corset, she should continue to do so, for she undoubtedly depends on it for a certain amount of support. And if an abdominal support or a corselette isn't strong enough for her, she should resort to a corset even though she ordinarily finds one unnecessary. A well-designed and properly fitted maternity corset not only adds to one's comfort and appearance but contributes much to the well-being of the wearer.
- 24. Maternity corsets may be procured in a variety of styles, qualities, and weights. Some depend for their adjustment on clastic gussets and easily ripped darts, while others use cleverly placed openings that are laced and may be opened as desired. The amount of boning and the firmness of the fabric influence the weight. The type to decide on depends on the figure, the slender woman finding that a garment of a more supple nature is more comfortable and just as practical for her purposes, and the woman of

generous proportions requiring a stronger, more heavily boned type.

To select a maternity corset properly, it is well to visit a shop or person that deals in this special garment, for then you will

be able to have a good assortment of the corsets designed especially for this purpose from which to choose. Also, you will have the advantage of a fitting by a person especially trained in this work.

SLIPS

25. Description.—To form the proper foundation for maternity outergarments, a slip that fits the figure well and permits of adjustment is a necessity. A slip that has many advantages for this purpose is shown in Fig. 2. Cut with built-up shoulder portions, its outstanding feature is its surplice back, which may be readily adjusted to accommodate the figure without affecting the smoothness of fit and which, by the double thickness it provides in the back, becomes a shadow-proof garment for wear under thin dresses. A narrow belt extending from each side of the back adds to the trim effect by buttoning in front, the position of the button being readily moved for adjustment. Carefully placed darts at the under arm are another means of maintaining a smoothly fitted garment. The neck, armhole, and back-opening edges are finished with bias bindings of the slip fabric, a further help in obtaining a neat effect.



26. Material and Pattern Requirements.—Flat crêpe is a highly satisfactory material for this slip because it has a smooth, firm finish and enough weight to cause it to cling to the figure. Other silks that may be used are crêpe de Chine, crêpe satin, pongee, and

radium. Sateen or other available soft cotton lingerie fabric makes a good service slip, particularly if a washable one is desired. As to color, one should be chosen that will harmonize with or match the dresses with which the slip is to be worn.

A plain-slip pattern with built-up shoulders is required.

27. Making the Slip.—Cut the front of the slip over the front-pattern piece. For the back, lay the pattern on a double thickness of material so that there is a 12-inch allowance beyond the center-back line. On this allowance, cut straight up to a low waist line and then cut in a slanting line across the back to meet the shoulder and give a surplice back.

Baste the under-arm darts and the front and back sections along the under-arm and shoulder lines and then put the slip on for a fitting. Notice particularly the position and appearance of the darts, the fit of the shoulders, and the lap at the back. If the surplice line appears to have stretched, pin in a dart or two. Turn up the hem, making the slip $\frac{1}{2}$ inch shorter than your dresses.

Finish the seams with French seams, or plain ones, overcasted, depending on the kind of fabric you use. Bind all the edges, easing in the surplice binding whatever fulness was taken up in darts here. In fact, wherever a bias edge is to be bound, it is well to hold the binding taut and the bias edge easy.

To each of the back sections, just where the slanting edge of the waist section meets the straight edge of the skirt, attach double bands for the belt, making them \(^3\) to 1 inch wide finished and long enough to reach around the figure and provide an 8-inch lap. Slip the one that is attached to the under, or left, side through an opening in the right under-arm seam. Use a button and buttonhole or snap fasteners to fasten the ends of the belt, changing the position of the button or the fasteners as necessary. Finish the lower edge with a 4- or 5-inch hem so as to permit of lengthening.

NEGLIGÉES

KINDS AND USES

28. Negligées form an indispensable part of a maternity ward-robe because of their comfort and convenience in the intimacy of one's home. In truth, a prospective mother can enjoy many hours if she has an attractive negligée or two to slip into for resting or even for receiving her very close friends.

For general wear, a full-length service kimono is most suitable. If a second one can be had, this may be a daintier type and used for only occasional wear. A short negligée is also very satisfactory,

especially for wear in bed over a night-gown.

LONG NEGLIGÉE

29. Description.—In Fig. 3 is shown a service negligée of kimono style that is simple of construction and yet attractive in appearance. Made of two colors, one used to trim the other, it has drop shoulders, loose armholes, and flowing, three-quarter sleeves. Several rows of shirring hold the front-shoulder fulness, and feather-stitching adds a trimming note to the sleeve edges.

Good color combinations for a service kimono are navy blue with rose trimmings, dull, soft gray with rose or blue, and black with soft blue or rose. Or, two shades of one color, such as blue or orchid, one darker than the other, would make a lovely garment. For a dainty effect, the lighter colors, such as flesh trimmed with rose, might be used. Or, if preferred, a suitable figured fabric may use plain fabric trimming bands.

30. Material and Pattern Requirements.—Crêpe de Chine, flat crêpe, and crêpe satin in silk, albatross, cashmere, challis, or fine wool crêpe in wool, and cotton crêpe or other cotton kimono fabrics are suitable materials. Two

lengths of 40-inch fabric plus $\frac{3}{8}$ to $\frac{1}{2}$ yard for sleeves will be needed. For the trimming bands, supply $\frac{3}{4}$ yard of a different material, contrasting in color if not in texture.

As a cutting guide, a foundation kimono-negligée pattern, with long sleeves set in a low shoulder line, is needed.



31. Cutting the Negligée.—To provide the shoulder fulness in the front of the negligée, slash the front-pattern piece lengthwise from shoulder to hem and lay the two sections on the fabric with a space of 4 to 5 inches between them. If less fulness is desired at the bottom, taper the separation to nothing as the lower edge is reached. Cut the back and sleeves without change.

From the trimming material, cut enough bands, 6 inches wide, to extend entirely around the front opening and the lower edges of the sleeves.

32. Making the Negligée.—The first step in making is the arrangement of the fulness in the front. Shirr this over a space of about 8 inches, using six rows of shirring and drawing them up to bring the length of the front-shoulder line equal to that of the back. Next, join the shoulder and under-arm seams; then join the sleeve seams and insert the sleeves. Finish all the seams with seam binding or overcasting. Turn and slip-stitch the hem in position.

Attach the trimming bands as you would a binding, stitching them in place with their right sides to the right side of the garment and then bringing over the free edge and hemming it down to the first stitching. Apply the feather-stitching on the sleeves 2 inches above the trimming band.

SHORT NEGLIGÉE

- 33. Description.—An attractive short negligée, generally known as a bed jacket, is shown in Fig. 4. It consists merely of a rectangular section of material cut according to the diagram at the upper left and having all its edges bound with a harmonizing color. As such a garment does not receive hard wear and as a dainty effect is desirable, the light colors, such as flesh, pink, blue, orchid, and yellow, are preferred. Any of these, bound with a lighter or a darker shade or with a color that combines well with it, such as orchid with pink or yellow, would be most effective. Tiny flowers, made of narrow ribbon or heavy embroidery floss in pastel colorings, provide a dainty trim around the neck and on the sleeves, while two-tone ribbon forms ties at the front neck and the under arms.
- 34. Material Requirements.—Georgette is the preferred material for this negligée, but chiffon may be used for a sheerer effect and crêpe de Chine for a slightly heavier garment. When warmth

is desired, albatross, nun's veiling, or challis may be used for the negligée and crêpe de Chine or crêpe satin for the trimming bands.

Of the negligée fabric, $1\frac{1}{4}$ to $1\frac{1}{2}$ yards of 36- or 40-inch fabric is needed and of the trimming fabric, 1 yard.

35. Cutting the Negligée.—Fold the material through the center lengthwise, and cut along the fold one-half the length of the strip. Then, from a point 6 inches below the center point, trim

out a narrow section to form the neck line. The material, when laid out flat, will then appear as shown in the diagram. Cut trimming bands, 5 inches wide, from the other material, cutting enough, when joined together, to finish all edges.

36. Making the Negligée. Join the trimming strips with plain seams and press. Then apply them to the edges as you would a binding, mitering all the corners neatly. For the flower trim, either purchase rose bud trimming by the yard and sew it neatly along the joining of the two colors to give the effect shown, or apply embroidery consisting of rambler-rose stitches or French knots and lazy-daisy stitches.



To determine the position for the ribbon ties, slip the negligée on and mark for both the neck-line and the sleeve closings at the desired positions. Then attach a length of ribbon to each edge and tie.

OUTER GARMENTS

HOME FROCKS

37. Essential Features.—Although many women may feel that the house dresses they have on hand can be made to do for maternity



wear, it is always advisable to make up new ones, using designs especially prepared for this purpose and choosing suitable colors and materials. Then there will be no necessity for appearing, even in one's home, in an ill-fitting dress that only emphasizes the enlargement of the figure. Instead, one will enjoy the satisfaction of looking one's best at all times.

As to design, a dress of this kind should be simple, adjustable, and easily laundered. In other respects, it should resemble the usual home dress; that is, it should be entirely comfortable and convenient for the activities one carries on in the home.

In the matter of color, there is a wider choice allowed in garments intended for home wear, so a love of bright colors may be indulged in to a certain extent in the purchase of wash fabrics for this purpose. However, when blues and greens are appealing and becoming, it is well to use them, because they are receding colors and have a tendency to decrease the apparent size of the figure. Still, as one is seen by fewer people when at home and these few usually are one's family or intimate friends, the necessity for a choice of color that is diminishing in

effect is less vital than in clothes intended for street wear. The important point is to select colors that are becoming.

In materials, definitely striped or figured ones should be avoided, although stripes that do not contrast too much with the background and small figures are likely to prove very becoming. Generally, the less conspicuous the stripe or figure in size and coloring, the better. Plain fabrics are very satisfactory.

- 38. Surplice Home Frock.—The style shown in Fig. 5, illustrates practically all of the features that go to make up a satisfactory home dress for maternity wear. Its surplice line and overlapping front make it adjustable, while the kimono-sleeve cut simplifies the making as well as laundering. The material of which the dress is made, a pale green gingham striped in darker green, is suited to the design and the figure of the wearer, while the contrast provided by the white of collar, cuffs, and pocket trim adds to the becomingness of the outfit and to its distinction as well.
- 39. Material and Pattern Requirements.—For a dress of this type, besides the striped gingham mentioned, plain or checked gingham, chambray, or plain or printed sateen, may be used. About $3\frac{3}{4}$ yards will be needed with $\frac{1}{2}$ yard of white fabric for trimming. A suitable pattern may be readily acquired.
- 40. Making Surplice Frock.—Cut and fit this dress in the usual way. However, during fitting, it will be necessary to give particular attention to the under-arm seam. If it slants forward, giving the dress the appearance of falling to the front, lift the front section by means of two crosswise under-arm darts placed just opposite the fullest part of the bust. These will shorten the dress at the hem, but the necessary adjustment can be made when hanging the skirt.

Finish the front closing above the belt with a bias facing, and below it with a hem. Attach the collar and cuffs, which should be made double, with a narrow bias facing to conceal their raw edges. Cut the pocket trimmings double, too, and, after attaching them to the pockets, stitch them securely in place. Provide a bound buttonhole on the right front through which to run the narrow belt, and use bound buttonholes with pearl buttons to effect the closing.

41. Smock.—A becoming and practical garment for the slender woman to wear at home is a smock, such as illustrated in Fig. 6. It can be used either as a protection for a dress underneath or to take the place of a dress, when it may be worn over a slip of a

suitable color and length. Such a garment has the advantage of being roomy and comfortable and of helping to conceal increasing size. At the same time, it presents an appearance of smartness provided, of course, it is developed of proper materials in colors that are correct and becoming.



- 42. Material and Pattern Requirements.—Such fabrics as fine gingham, chambray, light-weight sateen, and, in fact, any of the usual house dress materials are suitable, with contrast in the collar, which may be of linen, poplin, or similar fabrics when it is not of the smock material. Pongee and wash radium are satisfactory weaves for a dressier smock when silk is desired. For a smock of this length, 3 yards is generally sufficient, with $\frac{1}{4}$ yard for the collar. The standard smock pattern makes a satisfactory cutting guide.
- fit the smock in the usual way. Stitch the yoke to the body portion with plain seams; then, turning the seam allowance up, that is, toward the neck line, stitch again from the right side just beyond the first seam. Stitch the under-arm and sleeve seams plain or in French seams, depending on the weight of the material. Insert the sleeves with flat-fell seams and finish their lower edges with cuffs and an opening that will permit of turning back the sleeves readily. Finish the

front with hems and then apply the contrasting collar with a bias facing. Attach the roomy pockets and turn and stitch the hem. Use fairly large buttons, matched by buttonholes worked through the right-front hem, to effect the closing.

AFTERNOON DRESS FOR SLENDER FIGURE

44. Essential Features.—Considerable thought should be given to the choice of design, fabric, and color for a maternity dress of

occupies a very important place in the plans for the well-being of the prospective mother. In practically all cases, but one dress of this kind is needed, since the activities usually indulged in are curtailed to a certain extent. Therefore, it is essential that the style chosen be appropriate, the fabric suited to the design and correct from a fashion standpoint, and the color as becoming as possible to the wearer and modish as well. The chief point to remember is that a maternity dress must, above all, not cause its wearer to be noticed. Rather, it should gracefully follow the mode so that it does not impress with its style value or lack of it.

45. Description of Dress. In Fig. 7 is shown a type of dress becoming to the tall or mediumsize slender type. The jabot arrangement on the blouse will effectively conceal the enlargement of the figure, while the crosswise band on the skirt, with its draped end, breaks length and does its part in concealment, too. The feature of adjustment



is taken care of by the generous lap of the coat-dress design used.

Color contrast, introduced in the collar, vest, and cuffs, adds becomingness, particularly when, as in this case, the dress is made of a dark color that may not be found especially well suited to the skin but that can be made becoming by the use of just the proper shade in the accessories. For instance, on navy blue, such colors as cream, flesh, beige, light gray, dull blue, reseda green, or a dull rose color may be used. On dark green, tan, écru, beige, very pale peach, or a medium green is attractive. On black, almost any becoming color that is not too dark makes a suitable trimming.

46. Material and Pattern Requirements.—Crêpe de Chine, crêpe satin, with the crêpe for the right side, crêpe faille, and flat crêpe are silks that may be used. For a dress intended to be worn during the summer months, voile or silk-and-cotton crêpe is appropriate. For the winter months, when a warm dress is desired, a a light-weight wool crêpe, wool voile, or challis, all of which are warm without being burdensome, is a good choice.

As a cutting guide, provide a coat-dress pattern in the proper size.

- 47. Cutting the Dress.—In cutting, if your pattern does not show under-arm darts, allow about 3 inches more length on both the right and the left fronts at the lower edges. Work out the jabots and skirt band in a trial material, such as a thin muslin, in case your pattern does not include them. To shape the jabots, cut through on the diagonal an oblong section measuring 18 by 20 inches, thus providing too similarly shaped pieces. Cut the skirt-band pattern 10 to 12 inches wide and long enough to extend around the dress in its proper position, plus 12 inches to form the drapery. In cutting the jabots from the dress material, place the long bias edge of the muslin pattern along a straight lengthwise thread of the silk, so that a straight, rather than a bias edge, will be joined to the dress. If the dress fabric has a smooth, firm selvage, use this as a finish for the lower edge of the skirt band if it is possible to obtain a strip of the proper width and length along the selvage edge.
- 48. Making the Dress.—Before basting the under-arm seams, baste in two crosswise darts on the front sections about 4 inches below the armhole line, if they are not supplied as part of your pattern, making them $\frac{1}{2}$ inch deep and 3 inches long and tapering them to nothing as they approach the front. Then proceed with the basting in the usual manner.

During fitting, remember to allow plenty of ease through all parts of the dress, including the sleeves, to accommodate the enlarge-

ment of the figure. If you feel that there is need for a crosswise tuck in the fronts, pin it under the belt and make it the same depth entirely across. Sew this in by hand so that it may be readily ripped and its depth changed as needed. It is, of course, necessary to rip the basted under-arm seams up to the waist line before pinning in this tuck. Also, note the position of the vest, it usually being necessary to place it higher than in other dresses on account of the development of the bust.

Place the jabots and the skirt band to make sure that their size is correct and that their position on the figure is both becoming and concealing. Decide on a becoming and suitable skirt length, which, when skirts are short, may be a little longer than one is accustomed to wearing, but not so long as to appear conspicuous or dowdy.

Bind the edges of the jabot as well as the lower edge of the skirt band if a selvage edge is not available. Apply the collar and jabots with a bias facing. Make and apply the cuffs, first facing back the sleeve edge. Slip-stitch the hem in position. Stitch the skirt band in place with its right side to the right side of the dress, and its lower edge up over the blouse portion, so that when it is turned down in its correct position the raw edge and the stitching will be concaled. Tack the skirt drapery where it cascades along the closing to obtain a desirable flat effect. Make the belt and tack it in position. When applying the snap fasteners that effect the closing, remember that their position will doubtless need changing so do not attach them too securely.

AFTERNOON DRESS FOR STOUT FIGURE

49. Description of Dress. When there is need for lengthening lines under ordinary circumstances, there is particular reason why they should be emphasized in maternity wear. The model shown in Fig. 8 is a suitable maternity dress for a well-rounded woman for it combines becomingness, through its long lines, with features that conceal the enlargement of the figure. The underdress, whose front panel is plaited, the jabots, and the cuffs, all match in color and contrast with the overdress. If such a plan is not a good one for the later months, a second slip more nearly matching the color of the dress may be provided and the jabot and cuffs may be made of the slip fabric with only the collar of the contrasting color. Narrow self-color bands, embroidered in matching floss and applied

along the front opening to emphasize length of line, may be omitted if desired.

Any of the colors recommended for the dress in Fig. 7 are entirely suitable for this dress too, except that the contrasting color, if one is used, should be a neutral one, that is, a tan or gray, because

the amount of the trimming color is so large as to make a bright color conspicuous.

50. Material and Pattern Requirements.—Crêpe de Chine, flat crêpe, crêpe faille, and similar fabrics are satisfactory for the overdress, and Georgette or crêpe Roma for the slip. Or, if preferred, the entire frock may be made of one fabric, either in contrasting colors or all of one shade. For cold weather, one of the lighter-weight woolens for the overdress, with silk for the slip, jabots, and cuffs, will make a comfortable and practical outfit. For summer wear, an overdress of Georgetté may be worn over a silk slip.

The pattern provided may be the usual overdress or redingote style, having shoulder fulness and including a sleeveless slip.

51. Cutting the Dress.—If the box plait at the back is not included, place the back-pattern piece about 3 inches away from the fold to allow for the plait. Also, allow generous hems on the lengthwise edges of the front. If you wish to use a plaited front in the slip, as shown here, plait a section of the slip fabric that will be 8 to 10 inches wide when plaited, and

cut the front of the slip accordingly. A plain slip, however, would also be satisfactory. Cut the neck line so that it will extend up to the base of the throat, later slashing it down on the

Fig. 8

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AMIENS FRANCE

spring or summer coat or wrap is needed, it is advisable to plan it along becoming lines and yet not so definitely a maternity garment as to prevent its being worn after the need for it has passed. Such



a coat is that illustrated in Fig. 9, for while its cut and finish make it entirely satisfactory for the purpose in mind, still its function is not so obvious that the coat must be employed for that alone. Its side-front closing provides a generous lap and its jabots, a graceful effect. Narrow fur banding softens the neck edge and adds an effective trimming note.

54. Material and Pattern Requirements.—A coat of this type, developed of a medium-weight wool, such as rep, twill, or kasha in a dark color, trimmed with matching or black satin and a band of fur in a light, becoming color, will give excellent service. For a silk coat, a heavy quality of crêpe satin would be suitable, with the crêpe side for the coat and the lustrous side for the trimming.

It requires a simple, straight-line coat pattern with considerable lap, a loose sleeve, and fulness at the back-neck line, held in by small tucks. The jabot frills may be easily planned in muslin.

55. Cutting the Coat.—The usual procedure of cutting a coat from muslin is recommended in this case in order to make sure of every point before cutting the coat fabric. Make the jabots triangular in shape and long enough to

extend from the shoulder line down to the position of the fastening. Fit the muslin model, allowing more ease than ordinarily. Then rip the model apart and use it as a pattern. Disregard the allowance for the front facing, provided it is included in the front section, and cut this from the same material that forms the jabot.

Fig 10

\$ 9

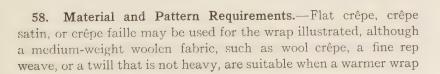
56. Making the Coat.—The constructive details for this garment are the same as those employed in the making of any coat with the exception, perhaps, of an allowance of more ease in fitting than you would ordinarily consider. It is well, also, to allow a

little greater depth in the hem of both coat and lining than usual so that the coat may be let down an inch or two, if necessary.

Line the jabots and cuffs with the coat material, or, if it is too heavy, with the satin itself. After facing the fur banding with a strip of the satin or the lining material, slipstitch it in place. If you do not care to use fur, finish the collar and jabots with a $1\frac{1}{2}$ - to 2-inch facing of the coat fabric, slip-stitched to the right side. Provide a tie closing, rather than a button and buttonhole, using the coat fabric for this. For the tie that holds the left front of the coat in place, use the lining silk.

CAPE

57. Description.—A cape is a very satisfactory type of wrap for maternity wear, especially during the warmer months. The model shown in Fig. 10 has many features to recommend it, chief among which are its fulness, held through the shoulder by cords, its ample width, and its shorthaired fur collar in a light color that contrasts with the cape and adds to its becomingness. Such a cape will give excellent service and will look smart, too, for capes, while more fashionable at some times than others, are always acceptable in simple type such as this.



is desired. One of the dark colors, such as navy blue or black, is the best choice. If a lining is used, provide crêpe de Chine in a matching color, since any definitely contrasting color is apt to appear conspicuous. Any of the fabrics mentioned, however, can be made without a lining. Two lengths of 40-inch cape and lining fabric are required.

Provide a cape pattern if you wish, although if your material is not bulky, straight lengths will make a very satisfactory cape.

59. Making the Cape.—Split one length of 40-inch fabric in half lengthwise and use it for the front with seams over the shoulders. Take out undesirable fulness in the upper part by goring the seams. Then stitch the tucks in the cape only, run the cords through them, and draw the material up on the cords to the proper size. Slip the cape on at this time, arrange the fulness, and decide on the length.

To finish, turn back wide hems along the fronts, apply the collar, and slip-stitch the hem. Apply the lining, taking in the shoulder fulness with darts. Join this to the cape only at the fronts and neck line and hem it separately.

INFANTS' GARMENTS

NATURE AND CONTENTS OF LAYETTE

- **60.** The term *layette* is applied to the outfit for a new-born infant, including not only the newcomer's clothes but also the accessories necessary for his comfort. Whether this be entirely prepared by the prospective mother or only some of it made and other parts purchased, the assembling of it is one of the greatest pleasures that she can have. And if she is capable of fine needlework, she experiences the real joy of being able to give all the little garments those dainty touches so appropriate for their use and the added satisfaction of having a distinctive layette for a small expenditure of money. The quality and completeness of layette patterns, now available, simplifies this work considerably.
- 61. Characteristics of Clothing.—One of the first things to consider, in planning a layette, is the time of year at which the baby is expected. Formerly, many doctors advised flannels no matter what the season, but now the general opinion is that the weight and warmth of the clothing should be regulated by the temperature. Of course, the baby should always be dressed in such a way

as to keep the small, inactive body comfortably warm, but never so warm as to cause perspiration. Moderate-weight clothing with additional wraps for the colder periods is considered most hygienic.

Besides being suited to the climate or season, the baby's clothes must be comfortable and simple. Each of these characteristics depends largely on the other, for an elaborate garment is not usually a comfortable one. Rather, for real comfort, only smooth, soft materials and flat trimmings should be used. Large buttons, bunchy fastenings, or coarse bindings should never occur on babies' clothes, for they irritate the soft flesh.

To permit bodily activity and growth, all clothes for infants should be light in weight and planned so that the weight hangs from the shoulders. Also, they should be so designed that they may be put on and taken off without too much turning and twisting, for the less a baby is handled the better for him. As clean, dry clothing is one of the chief requisites of infant hygiene, it is essential that all of the baby's garments be such as can be washed readily, dried quickly, and ironed with ease. Clothes of this type are much more apt to be kept sweet and clean than are those having an excess of trimming or made of an impractical material.

In your desire to have the baby's clothing simple and practica, however, it is not necessary to dispense with beauty and charm. In fact, each little garment or article should be just as dainty and pretty as it is possible to have it. And this is not a difficult matter, for there are so many ways to design them attractively, so many soft fabrics to use, and so many fine little stitches to apply, that a layette may be made just as lovely as you may desire.

62. Required Garments and Articles.—Before choosing the materials and designs for the layette, it is well to look into the necessary garments and articles. In the lists that follow, one for wearing apparel and one for accessories, only the essentials are included and only enough of these for a two days' supply since baby's clothes are usually laundered daily. For a more extensive layette, the number of each of the articles may be increased, when the laundry problem will be much simplified, and articles, such as booties, shoes, pillows, pillow covers, robes for the carriage, and other luxuries, may be added. However, as many of such things come as gifts to the baby, it is just as well not to supply them until it is found whether it will be necessary to do so.

ESSENTIAL WEARING APPAREL

3 bands or binders

3 bands with shoulder straps

3 shirts

3 to 6 dozen diapers

3 flannel petticoats

3 nainsook petticoats

3 nainsook dresses

3 nightgowns

2 outing-flannel kimonos

2 cashmere or padded-silk kimonos

2 sacques

3 pair silk-and-wool or cottonand-wool stockings

Essential Accessories

3 soft towels

3 wash cloths

1 rubber sheet

3 quilted pads

1 lap pad

1 crib blanket

1 carriage set

1 Baby Bunting

1 knitted or crocheted shawl

1 eider-down or flannel shawl or blanket

3 dozen safety pins (small, medium, and large)

63. To care for the baby properly, certain necessities must be provided, as listed below. If the baby is born in a hospital, the first four items may be disregarded, for they will be supplied by the hospital. For the baby born at home, the entire list, which is usually assembled and kept in the baby's basket, is essential.

CONTENTS OF BABY'S BASKET

A soft clean shawl or blanket, preferably old but thoroughly sterilized (to receive the baby at birth)

A roll of sterile gauze

Squares of old linen (to be discarded after using)

4 oz. olive oil

Absorbent cotton

A cake of Castile soap

2 oz. boracic-acid solution

Talcum powder

Vaseline '

Hot-water bag with flannel cover

Infant's hair brush and comb

Pair small scissors

Baby's tub

Bath thermometer

Basket scales

64. Materials.—The materials that go into the making of infants' clothes should be the softest and finest that can be afforded. For the dresses and petticoats, fine nainsook and batiste are best since they answer all the requirements of softness, ease of laundering, and good appearance after laundering. Gertrude petticoats

are generally made of flannel that is a combination of silk and wool or cotton and wool, for these launder more easily and look better after laundering than the all-wool varieties and are almost as warm.

For the baby's night slips, worn in very warm weather, nainsook is sometimes used, while for colder-weather nightgowns, flannelette or similar fabrics are best. For the little wrappers, albatross or flannel is used, or for the quilted type, China silk, crêpe de Chine, seco silk, or flannel lined with silk.

- 65. Colors.—White is the color that should be used for practically all baby clothes so that they may be as dainty as possible and look well after frequent washings. Pale pink and blue are used for such garments as kimonos, sweaters, knitted sacks, for the ribbons and bows on dresses and caps, and for the various accessories, such as carriage covers and blankets. In using these colors, be sure to select the pale shades, for everything in connection with a baby should suggest daintiness.
- 66. Length of Garments.—Another point to be decided before the layette is started is the length of the dresses and petticoats. Some mothers like the dresses 22 inches long, while others prefer more length and make the dresses 24 to 27 inches. However, a 24- or 25-inch length is conservative as well as practical. The important point is to decide on a length for the dresses and then have the other garments correspond.
- 67. Workmanship.—Whether the articles of a layette are made by hand or machine depends on the time a prospective mother has for this work and whether her health will permit the operation of a foot-power machine in case she does not have access to an electrically driven one. Hand-work, if neatly done, is, of course, much more appropriate for these garments than machine work, for hand-run seams, daintily made, are in themselves decorative, and when combined with tucks, feather-stitching, and other simple embroidery stitches, produce garments of which a mother may be justly proud. Yet it is a mistake to overburden oneself with work of this kind for the little garments are so rapidly outgrown. A combination of the two forms is really the most sensible plan.
- 68. Patterns.—Before starting to make a layette, it is advisable to look into the layette patterns offered by the different companies and then to purchase the one that is best suited to your needs and

desires. A number of the articles that you will want to make will probably not be included in the layette pattern, and for these separate patterns will have to be procured. In any event, it is well to have patterns and to follow them carefully because they are correct as to size and give the exact amount of material for each garment. If it is necessary to use the same pattern for a number of articles, as in the case of dresses, for instance, you can vary them by using a different trimming on each one.

UNDERGARMENTS

BANDS

69. The band is a very necessary part of the baby's wardrobe because it serves as a stay for the abdomen. It must therefore fit very close and yet be comfortable, and, as it is placed next to the body, it must be made of material that is not in the least irritating. For fall and winter use, the bands should be made of the softest partwool flannel procurable, and for spring and summer, of gauze or old soft linen or nainsook.

Bands are of two types; the abdominal band worn immediately and for a short time after birth, and the slip-on band worn until the baby is about a year old.

70. Abdominal Band.—Whether made of flannel for cold weather or gauze or soft cotton or linen for the warm seasons, the abdominal band should be 6 to 8 inches wide and 18 to 20 inches long. As the bands fit close to the body, they should not be hemmed. You may overcast or pink the edges, if you desire, but

no finish is necessary.

To place the band on the baby, wind it around the abdomen in the position shown in Fig. 11, being careful to have it fit close and yet not too tight, and pin at one side, as shown, with tiny safety



pins placed crosswise to insure the most comfort for baby.

71. Slip-On Band.—After the need of an abdominal band is past, a garment that is a combination of band and shirt is worn. The purpose of this band, which is shown on the baby in Fig. 12, is to

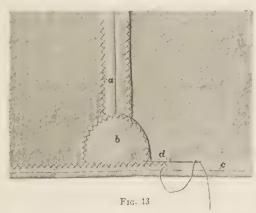
keep the body warm and provide a foundation to which the diaper may be pinned. It is worn with a shirt until the baby is about

1 year old, except in warm weather, when it may entirely replace the shirt, particularly in the case of a robust baby.

Bands of this kind may be purchased ready-made, but if for any reason it is desirable to make them, choose a wool-and-silk or a wool-and-cotton flannel or a knitted woolen fabric remaining from the partly worn undergar-



ments of grown-ups. Of flannel, $\frac{3}{8}$ yard will make two bands. In order to have the bands of a size that will be suitable as long as it is necessary for them to be worn, it is best to provide them in a length that may be too long for the tiny infant. In such a case, the lower edge may be turned up smoothly and evenly, as shown, before the diaper is pinned in place; then, as the baby's size increases, the width of the turn may be lessened, until it is dispensed with altogether.



72. Cut the band according to a pattern and then baste the front and back together with the seam allowance to the right side. Stitch and press the seams open, trim them off evenly to within $\frac{1}{4}$ inch of the stitching, and catch-stitch over the edges, as at a, Fig. 13, to hold them flat and

smooth. To provide a double thickness for the diaper pins, cut stay pieces in the shape of half-circles measuring 2 inches along the straight edge, and apply them to the right side with catch-stitching over each under-arm seam along the lower edge of the band, as at b.

Next, turn the lower edge in a hem to the right side over the edge of the stay pieces, baste, as at c, and catch-stitch in place, as at d.

When diapers are to be put on in triangular shape, apply the stay pieces at the center front and center back rather than at the underarm seams.

DIAPERS

73. Next in importance to the baby's bands are the diapers. As an absorbent surface is essential, cotton bird's-eye, or diaper, cloth or a soft cotton flannel is the best fabric to use. Sometimes diapers are made square and other times oblong, the square ones being considered more satisfactory now. In any case, two sizes should be provided, 18×18 inches and 27×27 inches in the square type and 18×36 inches and 27×54 inches in the oblong. Before using the material, wash and shrink it carefully, and sterilize it by boiling. If diapers are purchased ready hemmed, boil them before using.

To obtain even edges, tear the fabric rather than cut it. The selvage edges may be used without hemming, but the torn edges should be hemmed to prevent raveling. Either put the hems in with the machine hemmer or turn and baste them by hand and then machine stitch them in place.

74. To adjust square diapers on the baby, follow the diagrams given in Fig. 12. Fold through the center evenly, as in view (a), place the folded diaper lengthwise under the baby, and then draw the free end up between the thighs in the position shown in view (b). Pin with medium-size safety pins on each side to the band, but inside it to protect the band, as in view (c), and with smaller pins below so as to bring the diaper loosely around each leg, as in view (d). The diaper will then appear as shown on the baby in the illustration.

SHIRTS

75. Long-sleeved shirts, which may be either purchased or made at home, must be supplied. In either case, they should be of knitted fabric, preferably wool-and-silk or wool-and-cotton, depending on the expense permitted, except in very warm climates or in the event that wool proves too harsh for the skin, when all-cotton or all-silk shirts should be used. Purchase ready-made ones

in the second size as the first is so soon outgrown. Have all of the shirts the same weight and quality so that there will be no varying of warmth from day to day. And choose or make the shirts with long sleeves and high necks, most physicians preferring this kind for the entire first year.

76. Kinds.—Two types of shirts are to be had for infants, the double-breasted and the front-opening, each of which has its advantages. The double-breasted variety permits of a double thickness over the chest and abdomen and ties or fastens at the sides. The front-opening kind opens straight down the center front, as shown in Fig. 14, and so is very readily adjusted. Some prefer the former because of its extra warmth and the position of its fastenings, while others consider the front-opening of the

latter a more convenient means of adjustment and the regular distribution of warmth an advantage, particularly for moderate climates and modern well-heated homes.

77. Making Shirts.—If shirts are to be made, soft wool-and-cotton or wool-and-silk flannel may be purchased, $\frac{5}{8}$ yard being needed for each shirt, or they may be cut from partly worn undergarments



Fig. 14

discarded by grown-ups. Cut according to pattern, join the shoulder seams, stitch the sleeves in the armhole, and then join the under-arm and sleeve in a continuous seam, in each case turning the seam allowances to the right side and catch-stitching the edges down. Finish the neck line and front openings with a fitted facing of fine, well-shrunken long-cloth or light-weight sateen and then apply a crocheted edge or blanket-stitching to these edges as well as to the bottom and sleeve edges.

Make the buttonholes 2 to $2\frac{1}{2}$ inches apart and sew on securely pearl buttons of good quality and flat shape. Insert a soft narrow tape through the stitches at the neck line to draw it up if desired.

PETTICOATS

78. Varieties.—Several types of baby petticoats are in use at the present time. The Gertrude petticoat is distinguished by built-up shoulders that button and thus make it very easy to put the garment on and take it off. This is made of fine light-weight flamel for the very young baby and of nainsook or fine long-cloth for wear over the flamel petticoat when a good effect under dresses is desired. Then there is the bodice-top petticoat, which uses a cotton fabric for its bodice and flamel for its skirt section and is preferred for babies expected in warm weather or living in hot climates.



The barric coat, sometimes called a barrow or pinning blanket, also has a bodice top, but it is opened directly down the front instead of on the shoulders and is made long enough to have its lower edge turned up and pinned to keep the baby's feet warm.

It is a good plan to provide several petticoats of each type, using the all-flannel petticoat for the very young baby and the combination types for a slightly older child or the one living in a very warm climate.

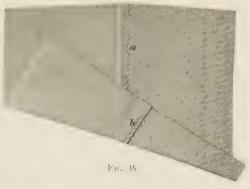
79. Flannel Gertrude.—A

regulation type of flannel Gertrude is shown in Fig. 15, the opening on the shoulders being adjusted with two buttons and button-holes. The seams, after being made with the flat fell, also the neck, armholes, and hem, are finished with feather-stitching.

To make a 24-inch petticoat of this kind, purchase from $\frac{3}{4}$ to $1\frac{1}{8}$ yards of flannel, depending on its width, and cut according to pattern. Baste and stitch the under-arm seams as for a flat-fell, press carefully, trim off the front-seam allowance to within $\frac{1}{8}$ inch of the stitching and baste the remaining seam flat. Then, with sewing silk, apply feather-stitching on the right side along the extreme edge of the seam, as at a, Fig. 16, catching the raw edge on the wrong side, as at b. This makes what is known as the flannel-fell.

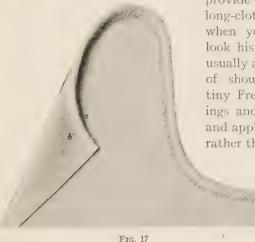
To finish the neck line and armholes, turn the raw edges to the wrong side in a \{\)-inch turn, baste in place, clipping, if necessary,

to make them lie flat; then either whip or slipstitch to them a ready-turned narrow bias facing of silk or light-weight cotton, bringing the edge of this just in line with the turned edge of the petticoat, as at a, Fig. 17. To hold the inner edge, apply a row of feather-stitching, as at b,



doing this from the right side so as to provide a trimming. Turn up a 2½-inch hem without turning in the raw edge and feather-stitch this in place. Complete the garment by sewing two buttons to the back-shoulder strap and making two buttonholes in each front-shoulder strap.

80. Cotton Petticoats. As a flannel petticoat does not appear as dainty under the baby's dresses as may be desired, it is well to



provide several fine nainsook or long-cloth petticoats for wear when you wish the baby to look his best. Such petticoats usually adopt the Gertrude style of shoulder opening but use tiny French seams for the joinings and have the hem turned and applied in the usual manner rather than by feather-stitching.

Very often, however, decoration is applied around the lower edge in the form of tucks, ruffles, lace, and insertion.

81. Ruffle-Trimmed Petticoat.- An effective form of tucked, lace-edged ruffle is shown in the process of application in Fig. 18.

DAS3-24

In using a trimming of this kind, supply an extra $\frac{1}{8}$ yard of material and 2 yards of narrow Val lace. Because of the ruffle, the petticoat should be cut shorter, so, before placing the pattern on the material, decide the width you desire the ruffle, a 2½- to 3-inch finished width being a good one, and turn back the pattern this amount plus the allowance for a hem.

Cut the ruffle straight, providing enough strips to make it one and one-half times as long as the lower edge of the petticoat and

> wide enough to allow for tucks, if desired, and finishes. Join the short ends to make a continuous strip, and roll a hem, at the same time whipping the lace along one edge, as at a. Place a group of $\frac{1}{16}$ -inch tucks above

> > this edge and a similar group in the petticoat, as shown. Then gather the ruffle and apply it to the petticoat in a standing, or French, fell seam. To do this. join as for a plain seam, trim off the seam allowance of the ruffle

> > > as close as possible, as at b, turn in the remaining allowance, and whip it down to the seam stitching, as at c. This makes an ideal means of joining a gathered to a straight

section.

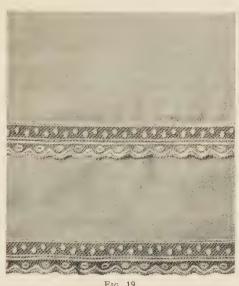
82. Lace-Trimmed

Petticoat.—For a very dainty effect, narrow lace and insertion are much used to trim the lower edge of fine cotton petticoats, as shown in Fig. 19. In making such a petticoat, a slightly smaller amount of material is needed because of there being no hem, but 31 yards of lace and 23 yards of insertion are required. This quantity of lace will provide an easy fulness, which is more appropriate for infants' wear than a ruffled effect.

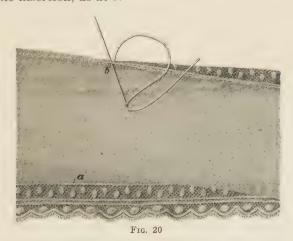
Fig. 18

Roll the lower edge of the petticoat and whip the insertion in position, when an effect such as shown at a, Fig. 20, will result. Then whip the lace to the insertion, making it only slightly full. Apply another row of lace and insertion about $2\frac{1}{2}$ inches above the

lower edge, basting the lace under the lower edge of the insertion and then whipping both edges of the insertion to the petticoat, the stitches along the lower row holding the lace also. To finish the skirt under the insertion, slash the material through the center and roll and whip down the edges, first trimming away any unnecessary amount. To make the rolled edge neat and flat, fold the material along the line of whippingstitches, hold the petticoat so that the insertion is



underneath, as shown, roll the edge toward you, and whip very close to the insertion, as at b.



83. Bodice-Top Petticoat.—A practical type of bodice-top petticoat is shown in Fig. 21, firm, light-weight cotton, such as

long-cloth or muslin, making the bodice and flannel, the skirt. The advantage of such a petticoat is that it gives plenty of warmth without an excess over the chest and shoulders. Feather-stitching finishes the seams, joinings, neck and armhole edges, and embroidered scallops and dots, the lower edge. A plain hem may be used if desired.

Purchase ³ to 1 yard of flannel for the skirt section and ¹/₆ yard of cotton fabric for the bodice. If you use the embroidered edge shown, disregard the hem allowance on the pattern. Finish the



skirt seams with the flannel fell and the under-arm seams of the bodice with the flat fell. Face the neck, shoulder, and armhole edges as directed in Art. 79 substituting machine stitching for the feather-stitching if you prefer, or bind these edges with bias tape.

Gather the upper edge of the skirt with two rows of gathering thread, \(\frac{1}{4} \) inch apart, and baste and stitch to the bodice in a plain seam. Then turn the seam toward the neck line, baste in position, and from the right side stitch through the three thicknesses just above the seam line. Trim off the seam underneath and overcast the edges.

To finish the lower edge, mark 1-inch scallops with a dot in each one, buttonhole the scallops, and work the dots in satin-stitch, using pure embroidery floss or crochet silk. The artificial silks are not recommended because they will rough up and look shabby in the

frequent launderings this garment will require. If a plain, featherstitched hem is desired, apply it as directed in Art. 79.

84. Barrie Coat.—The usual type of barrie coat, or pinning blanket, is shown in Fig. 22, made with full-length front opening and hems as a finish for all edges. For a coat long enough to turn up and pin, supply 1 to $1\frac{1}{4}$ yards of flannel for the skirt and $\frac{1}{6}$ yard of muslin for the bodice. For a shorter barrie coat, $\frac{5}{8}$ yard of flannel is sufficient.

Straighten the edges of whatever length of flannel you decide to use and cut the band portion 6 inches wide and 22 inches long. Turn and stitch a 1-inch hem along one edge of the muslin band. Gather the upper edge of the flannel skirt with two rows of gathering threads, beginning and ending them $3\frac{1}{2}$ inches from the selvage edges. Join the skirt and band in a plain seam, stitch from the right side as explained in Art. 83, and overcast the raw edges. Finish the lengthwise edges with 1-inch hems without trimming off the selvage unless it is very closely woven, and the bottom with a $2\frac{1}{2}$ -inch hem, stitching these in by machine.

DRESSES

STYLES, MATERIALS, TRIMMINGS

- 85. In planning the little dresses for the expected baby, daintiness as well as practicability should be kept in mind. Here a prospective mother may indulge her desire for those charming little hand touches that make a layette distinctive and set it apart from those available in the shops. And to make lovely, dainty dresses does not mean that a greal deal of time nor money need be spent on them, for often the simplest form of trimming added to appropriate but inexpensive material produces the most appealing effect of daintiness. However, one should never overlook the fact that it is often necessary to put on two or three dresses a day to keep the baby fresh and clean, thus requiring such frequent laundering as to necessitate the simplest designs possible.
- 86. Styles.—Three types of dresses are used for infants, distinguished by the kind of sleeve preferred; the kimono-sleeve, the raglan-sleeve, and the set-in-sleeve. Some mothers like to decide on one type of dress, purchase a pattern for it, and make all the dresses alike. This is a very good plan when time and effort must

be considered for, by varying the trimming features, a semblance of variety can be had with the least amount of effort. However, it will add interest to the making of the layette and help to have a more attractive one if several dresses of each kind are included.

- 87. Materials.—Nainsook is the preferred material for babies' dresses, for while it has sufficient body to stand frequent tubbings, it may be purchased in fine, sheer qualities that will give the dainty effect desired. Long-cloth, though heavier than nainsook, is entirely suitable in the fine grades, especially for the more practical dresses that are intended for frequent wear and tubbings.
- 88. Workmanship.—If time is at a premium, the longer seams in babies' dresses, such as the under-arm and sleeve seams, may be stitched on the machine. The remainder of the sewing is best done by hand not only because of the daintiness of the effect but also because it is easier to sew the smaller details by hand than on the machine. If there is plenty of time and the work does not prove too tedious and tiring, hand-work is recommended for all seams, finishes, and trimmings. French seams are preferred so as to give a neat effect.
- 89. Trimmings.—To be in keeping with the nature of the dresses, the trimmings chosen should be very simple and dainty. Pintucks run in by hand, tiny bindings or bands for neck and sleeves, narrow Val lace, and very fine embroidery stitches are among the most approved forms of decoration and finish for babies' dresses. The choice lies in individual preference, but it is well to work for variety as well as simplicity of effect.'

In the models that follow, varied forms of trimmings are used as suggestions. Any of these is just as suitable for a different type of dress as for the one on which it is shown. So use them merely as ideas, employing them wherever you wish and originating new ones if you prefer.

KIMONO DRESS

90. Description.—The simplest type of dress to make, as well as the easiest to launder, is the kimono dress, one of which is shown in Fig. 23. This is, therefore, a good type of dress to make for constant wear. As it is cut in kimono style, it has only two long seams and may be spread out quite flat for ironing. The fulness over the

thoulders and through the eleves provides for an easy fit over the undergarments. Narrow self-fabric bands, edged with fine lace, finish the neck and eleves and a dainty spray of embroidery decorates the front.

91. Material and Pattern Requirements. Nainsook and long-cloth, the most suitable materials, come in 32-inch width. For a dress of 24-inch length, 1½ yards of these materials is needed. Of the narrow lace edging, 1 yard will be sufficient.

A kimono-drew pattern of the desired length should be provided.

92. Making the Dress. After cutting the dress, the first step

is the locating and finishing of the opening, which is placed below the center-back neck line and finished as a short-lapped placket, a type much used in infants' clothes. Fold a plait of the length and width you do ire the placket to be, usually inch wide and 5 inches long for an infant, from the neck line directly down the center back. Turn the plait toward the left, crease on the lengthwise threads, and cut on the inside fold of the plait for the opening.

On the underneath cut edge,



F1G. 23

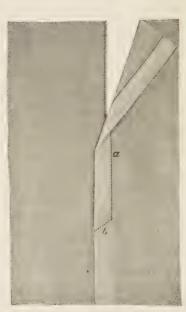
turn and baste a very narrow hem, as at a, Fig. 24, which shows the wrong tide of the material and consequently the under hem uppermost. Taper this narrow hem to nothing at the lower end of the placket, as at b, to as to avoid any surplus material at this point. Make a p_b -inch turn in the under-plait portion and baste to the drest, at at c. Stitch the narrow hem and tie the threads at the lower end of the placket. Then stitch the wider or upper hem from the right side, as at a. Fig. 25, beginning at the neck line and taking care not to catch the under side of the placket. When you are within a few stitches of the lower end of the opening, lift the presser-foot of the machine, draw the under hem back in position so that the plait lies perfectly flat, and then continue stitching on a diagonal line, as at b, to the outer edge of the plait. Stitching done in this

way will catch the lower end of the narrow hem; also, it will ease the strain on the opening and prove more satisfactory than a row of stitching made straight across the plait.

93. To finish the neck and sleeves, provide straight bands of the dress material, $1\frac{1}{4}$ inches wide, that for the neck about 12 inches long and those for the sleeves about 7 inches long. Gather both the neck and sleeve edges to the proper size. Then, to apply the neck band, place it with its right side to the right side of the dress with a $\frac{1}{4}$ -inch allowance on each end for finishing, and stitch it in



Fig. 24



Frg. 25

place. Then, turn in the long edge and the short ends, bring the long turned edge over to the wrong side, and whip it in place, overhanding the ends. Apply the sleeve bands in the same way except first to join the short ends and to keep these seams in line with the sleeve seams. Whip the narrow lace to the neck and sleeve edges with slight fulness.

Complete the dress by turning a $2\frac{1}{2}$ - or 3-inch hem and sewing it in place. Finish the neck opening, sewing a small button to the left end of the neck band and making a buttonhole in the opposite end.

94. Trimming the Dress.—Infants' dresses intended for every-day wear, such as this, require no trimming other than the touch of baby lace at the neck line and wrists. Still, if there is plenty of time, a little hand-work in the form of embroidery will make the dress more attractive and distinctive. In choosing your embroidery design, select one that is very simple and fine, ornate or elaborate embroidery being entirely inappropriate for infants' wear. Very often it is possible to copy just a few sprays or part of a design intended for some other purpose or, if you have talent, to draw a design free-hand. Plan to apply any sort of embroidery trimming



Fig. 26

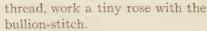
after the dress is cut and before it is made up as it will be easier to handle in this form.

The design on the dress shown in Fig. 23, consists of rows of double hemstitching and a spray or two of flowers and leaves to be done in French embroidery, that is, in very fine eyelet, satin, and stemstitches. Stamp the design in the direct center front, and on each side place two lines of hemstitching $1\frac{1}{2}$ inches long, as shown. Then work the design, using the stem-stitch for the stems and eyelet or satin-stitches for the flowers and leaves.

95. Another very simple form of trimming, appropriate for this type of dress, is that shown in Fig. 26, consisting of replacing threads drawn out of the fabric with embroidery threads and finishing the

lower ends with small blossoms done in bullion-stitch, French knots, or other simple decorative forms. This trimming may be done in white or in pale shades of pink, blue, orchid, and green. Sometimes a combination of colors is very effective, as, for example, blue for the threads and orchid or pink for the flowers.

To apply this trimming, draw in a thread of double, 4-strand embroidery cotton at the direct center front, 3 inches long, one on each side of it $\frac{3}{4}$ inch from it and $2\frac{1}{2}$ inches long, and one $\frac{3}{4}$ inch beyond each of these, 2 inches long, drawing in these to replace threads of the fabric which you have removed. At the end of each





RAGLAN-SLEEVE DRESS

96. Description.—The raglansleeve dress, a simple type of which is shown in Fig. 27, is distinguished by sleeves that extend up over the shoulders to the neck line. In simplicity of making and ease of wearing, it resembles the kimono-sleeve dress, but it has the added advantage of less bulkiness just under the arm. In the model shown here, turn-back cuffs and a round boyish collar,

finished with a tiny scalloped edge, and dainty embroidery applied to the collar and dress front, add a slightly dressy effect. This would, therefore, be a good design to make for occasional wear.

- 97. Material and Pattern Requirements. For such a dress, $1\frac{1}{2}$ yards of 32-inch material is needed; also, a regulation, raglansleeve pattern.
- 98. Making the Dress. -After cutting, join the sleeves to the front and back sections with tiny French seams, using the combination stitch if you do the work by hand. Then stitch the under-arm sleeve seam, making this continuous and using the same finish. Make the center-back opening 5 inches long and finish as a flat-stitched placket so as to provide a substantial foundation for the buttons and buttonholes that effect the closing. Gather the neck

and sleeve edges to the correct size. Finish the edges of the collar and cuffs with buttonholed scallops in readiness for applying at this time.

99. To make a neat finish, the collar and cuffs are applied by means of narrow bands. Supply two for the collar, 1 inch wide and 12 inches long, and two for each sleeve, 1 inch wide and 7 inches long. Slip the collar between the two neck bands, right sides together and raw edges even, and sew near the edge, as at a, Fig. 28. Then stitch the free edge of one band to the gathered neck edge, as



Fig. 28

at b, making sure to have the right side of the collar come in its right position. Turn in the free edge of the other band, bring it over the seam just made, baste it in position, as at c, and whip it down, as at d. Apply the cuffs in the same manner, except to join the ends of each sleeve band before applying them.

Complete the dress by turning and stitching the hem, making the buttonholes, and sewing on the buttons.

100. Trimming the Dress.—The embroidery design that trims the front of this dress and the front corners of the collar, consists of flowers and leaves, done in lazy-daisy-stitch, and French knots and stems, done in fine outline-stitch. Other appropriate stitches, however, may be substituted if preferred. And, for a simpler

effect, the collar and cuffs may be omitted and the neck and sleeves finished with bands and narrow lace, as in the kimono-sleeve dress in Fig. 23.

SET-IN-SLEEVE DRESS

101. Description.—The set-in-sleeve dress, one of which is shown in Fig. 29, though a little more difficult to make than the previous dresses, has the advantage of a smooth fit around the armholes. Consequently, for wear under a sweater or a wrap of any sort, it is very satisfactory as it eliminates all unnecessary bulk. The model shown is made distinctive by its clusters of hand-run tucks, which provide reasonable fulness through the body portion



while retaining a smooth fit over the shoulders and at the neck line. Additional ease may be supplied by an inverted plait at the under arm. Rows of feather-stitching between the tucks and around the lower edges of the sleeves add further decoration, while narrow lace gives a dainty touch to the neck line.

102. Material and Pattern Requirements.—To cut a dress with set-in sleeves, $1\frac{1}{2}$ yards of 32-inch fabric is needed. To finish the neck, $\frac{1}{2}$ yard of lace is required.

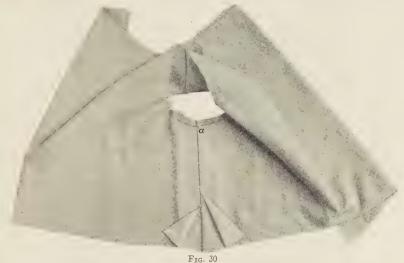
A plain-foundation, set-insleeve dress pattern should be

provided. Even though this model is to have tucks and underarm plait, these are arranged for before the material is cut, so no provision for them is necessary in the pattern.

103. Making the Dress.—First plan on the position of the tucks, two groups on each side of the center front and one group on each side of the center back, with three tucks in each group. Make the tucks about 3 inches long, running them in by hand and working from the bottom toward the neck line. Leave a rather long unfastened thread at the neck edge of each so that, instead of cutting the threads when you cut the dress, you can rip them back if necessary, and fasten the ends securely.

With the tucks placed, fold the material for both the back and the front on the lengthwise center and lay the pattern pieces on it. If you desire to use the under-arm plait, pin a 12-inch plait parallel with the under-arm line in both the front- and back-dress sections. bringing the fold of the plait just to the seam line, as shown in Fig. 30. Then cut both sections and the sleeves.

Apply the feather-stitching between the tucks with a single strand of embroidery floss in order to give a very fine effect. Then join the under-arm and shoulder seams with French seams and lay



the under-arm plait, holding it in place with small basting-stitches, as shown at a. Sew up the sleeve seams, finish the lower edge with a 1-inch hem feather-stitched in place, and insert the sleeves. Finish the neck with a narrow band, as explained in Art. 93, and edge it with lace.

104. Variations in Trimming.—Charming variety may be had in making and trimming the tucks used to hold front fulness in a dress of this kind. One of the daintiest ways is shown in Fig. 31, which uses groups of overhanded tucks and separates them by rows of feather-stitching. To make tucks of this kind, fold the material on a straight thread, and, with a single thread of fine mercerized embroidery floss, overhand the edge of the turn, as at a, for a space of 3 inches. Group the tucks, as shown, and use featherstitching between the groups. As this method takes up a small amount of material, it will be necessary to gather the neck edge as shown.



Fig. 31

105. A shell effect may be given to tucks, as shown in Fig. 32, by means of crosswise stitches. Place the tucks by hand, making them $\frac{3}{16}$ inch wide. Then, starting at the bottom a slight distance



Fig. 32

from the stitching, take two crosswise stitches over the edge of the tuck, as at a, and draw the stitches tight. Next, slip the needle

between the two thicknesses of the tuck, bring it out $\frac{1}{4}$ inch beyond, as at b, and take two more crosswise stitches. Continue until the

entire tuck is drawn in to give a scalloped effect.

106. Baby lace is sometimes used to edge tucks, as shown in Fig. 33, particularly when it finishes the neck band. Make tucks of the desired width and then whip a length of lace to the edge of each, being careful to finish the lower end neatly. The Armenian edge, shown here, is a very desirable lace for this purpose.



Fig. 33

YOKE DRESS

107. Description.—When a dress of slightly more elaborate design is desired, a yoke dress, such as shown in Fig. 34, is a good



scalloped front, is trimmed with fine sprays of French and eyelet embroidery and adds a further decorative note to the dress by its dainty, open-stitch joining. An embroidered scalloped edge finishes the neck edge and the narrow cuffs.

selection. The yoke, which has a

108. Material and Pattern Requirements.—For this little dress, you will need $1\frac{1}{2}$ yards of 32-inch fabric. If a finer fabric is desired than that used for the service dresses, batiste or sheer

nainsook is the best choice. A pattern with set-in sleeves and yoke is necessary. A round-yoke pattern may be used by increasing

the depth in front and outlining the scallops to give the effect shown.

109. Making the Dress. Cut the dress in the usual manner and join the under-arm and shoulder seams with narrow French seams. Apply the embroidery to the yoke and to the cufts in readiness for attaching to the dress, using lazy-daisy and outline-stitches, as shown.



Fig. 35

110. To apply the yoke, first turn in its outside edge a narrow seam's width, secure with fine running-stitches, as at a. Fig. 35, turn in again and baste, as at b. Turn a hem on the dress portion, holding it in place with a gathering thread put in with very fine stitches, as at c. Now, baste a section of the yoke to a piece of thin cardboard or heavy paper, as at d, and ξ inch away baste the corresponding dress portion, as at c, to the same cardboard, arranging the gathers evenly. Then, to join the two, using a single strand of fine embroidery thread, bring the needle through the

gathered dress edge, as at f, insert it directly opposite in the yoke edge, and take a tiny stitch through the edge, as at g. Then, wind the thread around the needle at least twice and insert it in the gathered edge close to the stitch at f. Slip it between the two thicknesses of the edge and bring it out $\frac{1}{8}$ inch away in preparation for the next stitch. Proceed in this way around the entire yoke, ripping the stitching in the cardboard and basting the next section as you go along. Remember that the stitches taken through both the yoke and the dress are intended not only to join the two but to hold the narrow edge turns in place. Join the cuffs to the sleeves

in the same manner before sewing up the sleeve seams.

111. If a round yoke is preferred, entre deux makes a very neat joining. To apply entre deux, first cut off the material allowance close to the beading along one edge. Then roll the edge of the yoke and whip it to the trimmed edge of the entre deux, as at a, Fig. 36. Gather the dress edge across the front and back and join this to the other edge of the entre deux in a standing fell seam, using the entre-deux edge for the wider seam



Fig. 36

allowance and whipping this down to the first seam, as at b. Use this finish to attach the cuffs also.

112. To finish the dress, join the sleeve seams and apply the sleeves with narrow French seams. Finish the back opening with a flat-stitched placket, continuing this on the yoke sections, and apply buttons and buttonholes. Turn and finish a 3-inch hem around the lower edge.

LAYETTE WITH FULL-LENGTH OPENING

advocating simplicity of cut in garments, recommend opening them their entire front or back length, but front preferably, and fastening them with tape rather than buttons and buttonholes, as shown in Fig. 37. Such a plan proves a great convenience to the mother, for the garments can be arranged in their right order, one on top of the other, as shown here, the baby then slipped into them with great ease, and each one fastened securely without turning the baby once. The chief essential, in using such a layette, is to see that each article is arranged smoothly with shoulder lines



together so that, when the tapes are tied, there will be no wrinkles to smooth out.

Patterns for layettes of this kind can be procured, so, if you are interested in using garments that will require very little handling of the baby in putting them on and taking them off, it is well to make such a layette. Of course, it will be necessary for you to sacrifice your desire for attractive little dresses and slips, as such a plan necessitates plainer, more substantial garments, and a full-length opening naturally

prevents the dainty trimming effects that make baby clothes so pretty.

SLEEPING GARMENTS

NIGHTGOWN

114. Description.—For wear at night or both day and night until the baby is a few weeks old, the simple little garment shown in Fig. 38 is a very good type. Wearing this both day and night keeps the weight or warmth of the baby's clothing uniform, an advantage for the very tiny infant. However, a similar condition can be effected by balancing the weight of the dress and petticoat with that of the nightgown.

Made with kimono sleeves and a front opening finished with a flat-stitched placket, this nightgown uses a casing and draw string at the bottom to draw it up and thus keep the baby's feet warm. It is, of course, necessary to supply plenty of room for normal activity

§ 9

of the feet and legs, so the nightgown should be made at least 27 inches long finished.

115. Material and Pattern Requirements.—To provide the required warmth, cotton flannel is generally used for nightgowns. In cold climates, or for a winter baby, a light-weight silk-and-wool or cotton-and-wool flannel is often preferred, while for warm weather and climates long-cloth or fine muslin may be used. For a night-gown 27 inches long, $1\frac{5}{8}$ yards of material is needed. A pattern of this kind, which is required, can be purchased.

116. Making the Nightgown.—Cut the nightgown according

to the pattern, finish the under-arm joining with flat-fell seams done by machine, leaving a ½-inch opening on one seam 1½ inches above the lower edge for inserting the draw string. Catchstitching or feather-stitching may be substituted for the second stitching of the flat fell, if you wish. Finish the front opening with a flat-stitched placket and the neck line with a



narrow bias facing or binding, applying these by machine also. Use $\frac{1}{2}$ -inch hems to finish the sleeves and a 1-inch casing at the bottom of the garment. Attach two lengths of narrow tape at the neck line for a closing and insert a tape through the casing, having this long enough to provide ties at the opening.

117. Nightgown With Full-Length Opening.—A less attractive but a more convenient type of nightgown has a full-length front opening that closes with buttons and buttonholes or tape ties, attached about 3 inches apart. Make the nightgown as described in Art. 116, but finish the front with 1-inch hems and insert the draw string in the bottom casing at the front instead of the side.

SLEEPING BAG

118. Description.—The sleeping bag, or Baby Bunting, as it is usually called, one of which is shown in Fig. 39, is generally included in a layette, for though it is not often used for a very small baby, it becomes almost a necessity when the baby grows old enough to kick his bed clothing off at night. Also, it is very convenient for out-door wear in cold weather. Such a garment consists of a sleeveless garment with attached hood, the front closing with ties and considerable lap as shown, and the bottom buttoning up on the front in flap effect. The hood is usually finished with a silk lining that fits the head and helps to keep the hood in place.

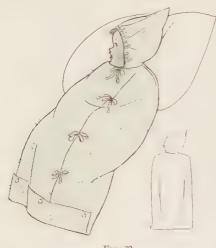


Fig. 39

119. Material and Pattern Requirements.—Eider - down is the usual choice of material for a Baby Bunting, but flannel or other medium-weight washable woolen or a small woolen blanket, new or partly worn, is suitable. It may be made in white, pink, or pale blue.

For a sleeping bag, such as shown here, $1\frac{1}{4}$ to $1\frac{1}{2}$ yards of material, depending on its width, $1\frac{1}{2}$ yards of washable ribbon or tape, $\frac{1}{4}$ yard of lightweight sateen for facings, 3

buttons, $\frac{3}{8}$ yard of elastic, and a bonnet lining of China or quilted silk are needed.

As a layette pattern does not usually include a sleeping bag, it will be necessary to supply a separate pattern for this.

120. Making the Bag. —Join the shoulder and hood seams in plain seams, catch-stitching the raw edges flat or binding them with silk seam binding. Finish the front and bottom edges of the bag with $1\frac{1}{2}$ -inch facings of sateen and the front edge of the bonnet with a $\frac{1}{2}$ -inch facing to be used as a casing for the elastic that holds the hood over the baby's head. Join the hood to the neck edge in a plain seam, catch-stitched or bound, insert the elastic, and whip

the bonnet lining in place around the front opening and neck edge. Apply tapes or ribbon for closing the front, and three buttons and buttonholes for fastening the flap. Attach a hook and eye at the upper corner of the front lap to keep it secure.

KIMONO

PLAIN, LONG KIMONO

121. Description.—A kimono, such as illustrated in Fig. 40, is a very convenient and versatile garment, for it frequently takes the place of the dress for the very young baby and is used as a wrap when a little additional warmth is needed. It is cut over kimono

lines and finished with a round collar and straight cuffs, bound in contrasting color. Tapes or ribbons, arranged to tie, effect the front closing.

122. Material and Pattern Requirements.—The first choice of materials for this kimono is cotton flannel, for it has considerable warmth and is easily laundered, but when the kimono is intended for wear in cold weather, wool flannel, wool crêpe, or cashmere may be used. Of 32-inch fabric, 15 vards is needed, together



with 2 yards of ribbon for binding and ties, or, if bias binding is preferred, 1 piece of binding and $\frac{3}{4}$ yard of ribbon.

123. Making the Kimono.—Join the under-arm seams with narrow French or flat-fell seams, done by machine, using catchstitching for the second stitching of the flat-fells, if you wish a hand-made effect. Make 1-inch hems along the fronts. Bind the collar and cuff edges, stitching the ribbon or binding by machine or applying it by means of feather-stitching. Attach the collar and cuffs with narrow bias facings, using the ready-cut variety in cotton for a cotton garment and in silk for a woolen one. Complete the kimono by stitching in a $2\frac{1}{2}$ -inch hem and applying the ribbon ties.

QUILTED LONG KIMONO

124. Description.—For dressy wear when warmth is needed, an interlined silk kimono, made like the one shown in Fig. 41, is both a satisfactory and an attractive garment. Flesh crêpe de Chine makes the kimono, lined with white China silk, interlined with lamb's wool or cotton flannel, and knotted with flesh-color baby ribbon. Blanket-stitching, done in heavy silk matching floss finishes the edges, and narrow flesh ribbon effects the closing. Or, if French flannel is preferred for the kimono, it may be lined with silk and the interlining omitted. Also, fine light-weight sateen makes a suitable kimono when self-lined and interlined with cotton flannel.

Instead of knotting the kimono, as shown, the various thicknesses



Fig. 41

may be quilted together by machine, especially when a less bulky garment is desired for wear under the little silk coats so often included in the baby's wardrobe.

Of each of the materials you decide to use, procure $1\frac{5}{8}$ yards, and supply 10 to 12 yards of ribbon for the knotting. If the machine quilting is to be used, only 1 yard of ribbon for the ties

is necessary. A long kimono pattern with set-in sleeves is needed.

- 125. Making Ribbon-Knotted Kimono.—Cut both the outside and the lining according to the pattern, but provide only a seam's width for the finish at the lower edge instead of the usual hem. Cut the interlining without any seam allowances so that it will be the exact size of the garment after the parts are joined. Join the underarm, shoulder, and sleeve seams of the kimono and the lining with plain seams and press them open. Then insert the sleeves in their respective positions.
- 126. Now turn both parts inside out, slip one inside the other, and baste down the fronts and around the lower edges but leave the neck and wrist edges open. Replace the basting with stitching. Then place the interlining sections next to the outside of the kimono,

smooth them out carefully, as in Fig. 42, and baste around the neck line, as at a and b, along the seams, as at c, including the sleeve seams, down the fronts and around the lower edges of the sleeves, basting through the interlining and the outside, but not the lining of the kimono. To accomplish this, it will be necessary for you to slip your hand between the outside and the lining to hold them apart. Next, bring the seam allowances of the kimono back over the interlining and catch-stitch them in place, as shown at d and e, making sure that the stitches are not taken through to the right side. Apply the sleeve interlining to the armhole seam in the same



Fig. 42

manner, as shown, clipping the seam allowances of the kimono so that they will lie flat when catch-stitched.

Now turn the garment right side out, and baste with small stitches around all the outside edges, keeping the edge smooth. Turn the two raw edges of the neck line and sleeve toward each other and slip-stitch together. Press the garment carefully in preparation for knotting.

127. To knot the kimono with ribbon, thread a length of ribbon into a large-eyed needle, as shown in Fig. 43, and, starting from the right side, insert the needle and bring it up again $\frac{1}{4}$ inch away, as at a. Tie in two secure knots and trim the ends, when the knot will appear as at b. Repeat over the entire garment, spacing

the knots regularly, as shown, about 3 or 4 inches apart. Next, blanket-stitch all edges, as at c, with heavy floss. Complete by attaching the ribbon ties.

128. Making Machine-Quilted Kimono.—If the kimono is to be machine-quilted, it must be put together in a different manner from a ribbon-knotted kimono. After cutting all parts as explained in Art. 125, place each lining section over its corresponding outside part, right sides together, and stitch along all edges except the



shoulder, armhole, and under-arm, stitching the sleeves at the lower edge only. Then baste the interlining sections to the outside with rows of basting-stitches placed 3 inches apart. Turn all sections right side out and baste through the three thicknesses between the bastings already placed and around all outside edges.

Next, quilt each section with diagonal lines of stitching, as shown in Fig. 44, placing the lines so as to make $1\frac{1}{2}$ -inch squares. If you have a quilting attachment for your machine, it will be unnecessary to mark for the stitching; otherwise, mark the lines for accuracy with a ruler or yardstick and tailors' chalk. With the sections

quilted, put them together with plain scams, press the seams open, and bind them. The outside edges may be left plain or finished with a crocheted edge.

129. If it is desired to quilt the garment without turning in the raw edges, a binding, such as shown in Fig. 44, will be a very satisfactory finish. Merely baste the outside and the lining of each section together with the interlining between. Then do the quilting and put the garment together as explained in Art. 128. Next, bind the outside edges with silk bias binding, applying the first stitching by machine, as at a, and the second by hand, as at b.

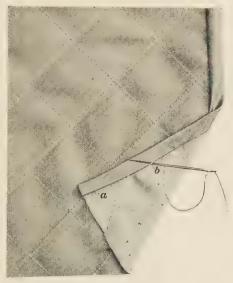


Fig. 44

KIMONO SACQUE

130. Description.—To afford protection from draughts and slight changes in temperature when the baby is indoors or during warm weather out-of-doors, the dainty little kimono sacque shown



in Fig. 45 is ideal. Made in kimono style, it finishes its edges with novelty blanket-stitches and uses fine embroidery for decoration and ribbon ties for closing. It may be lined or unlined, as you prefer.

131. Material and Pattern Requirements.—Suitable materials for this garment are wool crêpe, albatross, Henrietta cloth, cashmere, or nun's veiling. If it is desired to make a very

light-weight silk wrap, crêpe de Chine or flat crêpe is a good selection. For a lining, China or seco silk may be used. You will need

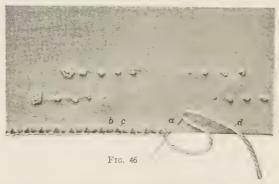
 $\frac{5}{8}$ yard of both kimono and lining material. The sacque may be kept in one color, as white, pink, or blue, or pink or blue embroidery may be applied to a white sacque.

Most layette patterns include a sacque pattern, but, if not, pro-

cure one of the kimono variety.

132. Making the Sacque.—Cut both the kimono and lining exactly alike according to your pattern. Then using pure silk embroidery floss, apply the embroidery to the kimono. This consists of groups of French knots and is shown in enlarged size in Fig. 46.

For a lined sacque, join the under-arm and sleeve seams of the sacque and the lining with plain seams and press these open, clipping the seam allowance at the under-arm curve so that it will lie flat. Then stitch the lining to the sacque down the front and around the



bottom edges, first placing the right sides together with all outside edges even and basting in position. Turn right side out, slipping the sleeves of the lining into those of the kimino, and baste around the stitched edges and turn in and slip-stitch the neck and sleeve edges.

Next, apply the novelty blanket-stitch around all edges, as shown in Fig. 46. Take the first stitch over the edge, slanting the needle to the left, as at a, and pull the thread through to produce a stitch, as at b. Then insert the needle in exactly the same place as for the first stitch, but slanting it to the right to produce a stitch, as at c. Continue in this manner, alternating the direction of the stitches to obtain the effect shown. Sew the ribbons in place at the neck line.

133. If the sacque is not to be lined, join the under-arm and sleeve seams as French seams in a light-weight fabric or as feather-

stitched seams in a heavier fabric, as directed in Art. 79. Turn all outside edges into a $\frac{1}{4}$ -inch hem and baste in place, as at d. Then apply the blanket-stitching.

OUTER WRAPS

STYLES, MATERIALS, AND TRIMMINGS

134. Styles.—Outer wraps in the form of coats are not always included in the preparation of a layette because there is no need for them until the baby is old enough to be taken out in his carriage. The little kimonos of the heavier or quilted varieties and the baby blankets are all that the very tiny baby needs for sleeping out-of-doors or for warmth in the house. However, it is a wise plan to provide one wrap so that it will be ready when the occasion arises. This may be either a long coat or a cape-and-hood combination, or both if your need requires them and your purse permits.

Long coats may be of the set-in-, kimono-, or raglan-sleeve variety, and very often having a shoulder cape. If the cape is omitted, the neck and shoulder portions are generally trimmed with cording, smocking, or other means of holding fulness.

It is a nice idea to make a bonnet to match the coat, using the same fabric and carrying out the same trimming ideas. Usually the bonnet can be cut from the pieces that remain from the coat.

135. Materials.—A wide choice of materials in wool, silk, and cotton is offered for baby's first coat. Of the wools, albatross, Henrietta cloth, wool crêpe, flannel, cashmere, Bedford cord, and the finest wool serge make beautiful coats. For a silk coat, crêpe de Chine, flat crêpe, faille, and fine-ribbed bengaline are much used. If a cotton coat for very warm weather is desired, piqué is the most suitable fabric. For lining silk and wool coats, China silk or fine, soft sateen is most satisfactory. A cotton coat need not be lined.

In the matter of color, creamy white is usually preferred, although flesh color, particularly in silks, is fast gaining popularity both because it is so dainty and because in silk it holds its color in laundering better than does white, which turns yellow in time.

136. Trimmings.—On very dressy coats, certain types of real lace, such as Irish crochet, filet, or Val, are sometimes used. But the most popular form of decoration for all varieties of coats is hand embroidery in the form of scalloped edges, dainty sprays, eyelets,

smocking, and various edge finishes. Self-fabric trims, such as tucks, cordings, etc., are much liked, too. The chief thing is to select a trimming suitable for the style and the material being used.

CAPE-COAT OUTFIT

137. Description.—What might be termed a standard type of baby coat is shown in Fig. 47. It has set-in sleeves, a yoke to which its skirt fulness is attached, a shoulder cape, and turn-back cuffs. In a coat with slight fulness, the yoke is often omitted. Scalloping finishes the cape and cuffs and dainty sprays of hand embroidery



further decorate the cape. Such a style is especially suitable for baby's warm coat because of the extra protection provided by the shoulder cape.

A matching bonnet, made of the same fabric and trimmed in a similar way, completes the outfit.

138. Material and Pattern Requirements.—Of 36- or 40-inch fabric, you will need $1\frac{7}{8}$ yards, and of 54-inch fabric, $1\frac{1}{4}$ yards to make this outfit. Of 36-inch lining, $1\frac{3}{4}$ yards is required.

Patterns are necessary for both coat and bonnet. The coat pattern often includes the bonnet pattern.

If not, purchase a separate bonnet pattern of the style shown.

139. Making the Coat.—Cut all the coat and lining pieces according to the pattern. Then apply the embroidery sprays to the cape, baste the lining to the cape and the turned-back cuffs, and work the buttonhole scallops through both thicknesses.

You are now ready to put the coat together. If it has a yoke, gather the lower sections, both front and back, and join to the yoke in a plain seam. Join the under-arm, shoulder, and sleeve seams, using plain pressed-open seams. Unless the cuffs are applied by a band, as described in Art. 99, join them to the gathered lower edges of the sleeves, and the cape to the coat with the combination-stitch, and turn the seam to the wrong side in each in preparation

for covering it with the coat lining. Insert the sleeves. Put the parts of the lining together with plain pressed-open seams, but do not insert its sleeves.

In preparation for attaching the lining, turn a 3-inch hem in the lower edge of the coat, pink its edge, and catch-stitch it in place, as at a, Fig. 48. Then turn, pink, and catch-stitch the front hem, as at b. Since the lining is shorter than the coat, it is necessary to finish the front hem neatly below the lining where it will show. To do this, determine where the lining will come, make a $\frac{1}{4}$ -inch clip across the hem $\frac{1}{2}$ inch above this point, as at c, turn in the raw edge

below, and whip it down, as at d, continuing the whipping-stitches across the bottom, as

at e.

140. Pin the lining in the coat to determine its finished length and turn and pin hems at the bottom and down the fronts. Remove the lining, baste the front hems, as at f, make a $\frac{1}{4}$ -inch turn in the bottom hem, run this turn in, as at g, and then slip-stitch the hem. Repin the lining in place, seam lines matching. Then, with a medium-length basting-stitch and an occa-

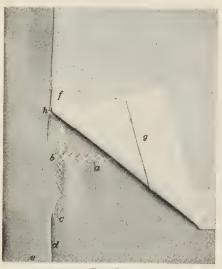


Fig. 48

sional back-stitch, sew the lining under-arm, yoke, and shoulder-seam allowances to the corresponding seam allowances of the coat to hold the lining in place, then slip-stitch the front hems in place, as at h.

Baste the seam allowances of the sleeve lining to those of the coat sleeve as you did for the coat. Then finish the lower edge of the sleeves by turning back the edge $\frac{1}{2}$ inch beyond the seam by which the cuff was attached, and whipping down the turned edge of the lining along the seam stitching. Hold in the lining fulness by means of tiny folds. If the cuffs are applied by bands, whip the lining to the upper edge of the band only. Bring the sleeve lining over the armhole seam, turn it in, and whip it down. Turn in the raw edge

of the lining at the neck and whip it down over the seam allowance of the coat and cape.

An interlining is seldom used in a baby's first coat because it makes the coat difficult to wash and a coat of this kind must be washed frequently. However, if an interlining is desired, insert it as explained in Art. 126.

Finish the coat by attaching a hook and eye at the neck line and another at the lower edge of the yoke, or in a yokeless coat, 3 inches below the neck line.

141. Making the Bonnet.—After cutting the bonnet sections, apply the embroidery sprays to the cuff portion; then baste the lining of the cuff in place, and work the buttonhole edge through both thicknesses. Gather the edge of the bonnet that is to be attached to the circular section and join the two in a plain, pressed-open seam either by machine or with the combination-stitch. Join these two parts of the lining in the same way. Join the cuff portion to the front of the bonnet in a plain seam with the combination stitch and turn the seam to the inside of the bonnet to be covered by the lining. Baste a narrow turn along the neck edge of the bonnet.

Pin the lining in place, turn in the front edge so that it extends to within $\frac{1}{4}$ inch of the bonnet edge, and the neck-line edge to within $\frac{1}{8}$ inch of the edge; baste carefully and then slip-stitch in position. Attach the bonnet strings last so that they may be easily removed for laundering.

SHIRRED-COAT OUTFIT

142. Description.—For the baby who will take his first trip out-of-doors in the warm weather, the coat shown in Fig. 49 is an ideal choice, for the absence of a shoulder cape and the choice of flesh-color crêpe de Chine for the material produces a lighter-weight garment. The trimming used further adds to its effect of daintiness, Irish crochet lace and feather-stitching or French knots finishing the collar and cuffs and corded shirring holding in the fulness over the raglan sleeves and around the neck. If a slightly heavier coat is desired, a heavier silk, such as faille or bengaline, or a fine, light-weight wool may be used.

A matching bonnet, trimmed with lace, twisted ribbon, and tiny rosebuds, completes a dressy outfit suitable for the most formal occasions of babyhood.

143. Material and Pattern Requirements.—For this outfit, you will need 2 yards of 40-inch fabric or $1\frac{3}{8}$ yards of 54-inch fabric, $1\frac{3}{8}$ yards of 40-inch lining, $1\frac{1}{2}$ yards of lace,

and 2 yards of cable cord.

A raglan-sleeve coat pattern, having fulness at the neck line, either with or without provision for the corded effect, is necessary. If the pattern does not allow for this, slash the various pieces crosswise, including the sleeve, at the position where the shirrings will come and separate them $1\frac{1}{2}$ inches in placing them on the material. However, use the pattern just as it is for the lining as this is applied

without the cords. A plain bon-

net pattern will be needed.



144. Making the Coat.—After cutting the coat and the lining, join the seams of both and insert the sleeves in both. Set the lining



aside for the time being and prepare to put the corded shirrings in the coat.

To do this, run three $\frac{1}{4}$ -inch tucks through the shoulder section, $\frac{3}{4}$ inch apart, either on the machine or by hand with the combination-stitch. Then run cable cord through the tucks, making the lowest row about 22 inches long, the center row, $21\frac{1}{2}$ inches, and the top row, 21 inches, and arrange the fulness on the cords evenly, as shown in Fig. 50. Keep a space of $1\frac{1}{2}$ to 2 inches plain at the front edge, turn this back as a hem, as at a, and baste it along the edge, as at b.

Apply the feather-stitching or French knots to the collar and cuffs, line them, and whip the lace to their edges. Join the collar to the gathered neck line and the cuffs to the gathered sleeve edges



Fig. 51

with the combination-stitch, these seams to be covered by the lining, or apply them with bands as directed in Art. 99. Apply the lining as directed in Arts. 139 and 140, the sleeves, of course, being attached to the lining because of their being the raglan variety. Use three hooks and eyes to effect a closing, one at the neck line, one at the lowest cord, and one in between.

- 145. Variation in Trimming.—Another very effective way to handle fulness in a coat of this type, especially when it is made of silk, is to hold it in by means of smocking, as shown in Fig. 51. Mark the coat for smocking after inserting the raglan sleeves, put in the smocking-stitches with matching embroidery silk, and continue with the coat in the regular manner.
- 146. Instead of whipping the lace to the edges of the collar and cuffs, it may be applied by means of the Belgian lace-stitch, as on

the collar in Fig. 51. This is a very dainty stitch that gives the effect of punch work and is much used on baby clothes. A punchwork needle or a heavy sewing needle is required.

Baste the lace on top of the edge to be trimmed, in this case the collar and cuffs, without turning in the raw edge, as at a, Fig. 52. Then, with the needle threaded with ordinary sewing silk, start to work toward you by bringing the needle up through the edge of the lace, taking a back-stitch and bringing the needle out in the fabric inch to the right of where the thread first came out and in line

with this point, as at b. Draw the thread up tight. take a back-stitch in the fabric the same length as the first and bring the needle out at the point where it first came through, as at c. Draw this stitch up tight. Take the third stitch at right angles to the first two, inserting the needle at point b and bringing it out in the lace $\frac{1}{8}$ inch below point cin readiness for the next stitch. Proceed in this. manner until all the lace is applied. You will note that the threads form cross-stitches on the back, as at d. Trim

the material, as at e, close to the stitching.



Fig. 52

147. Making the Bonnet.—Join the back seam of the front section, and then join this part to the circular back portion, first gathering it to fit the back. Make the lining in the same way. Apply the lace to the cap with the points toward the front, cover the straight edge with twisted ribbon, and sew small ribbon roses across the top and near the lower edge. Turn back the front edge of the cap $\frac{1}{4}$ inch and that of the lining $\frac{3}{8}$ inch and slip-stitch these together. Soften the effect of the edge by means of narrow Val lace applied slightly full. Attach strings of wash ribbon.

HOOD CAPE

- 148. Description.—For wear when just a light wrap is needed, the little hood cape shown in Fig. 53 finds a real place in the layette. Made of any of the light-weight woolens suggested for babies' wraps, such as albatross, nun's veiling, wool crêpe, and cashmere, it may be lined with silk or not, as you prefer. Embroidered scallops finish the edges of both cape and hood and an embroidery design trims each cape front. Eyelets are worked in the hood through which ribbon is run to adjust the fulness, a plan that simplifies the laundering.
- 149. Material and Pattern Requirements.—Depending on the length of the cape desired, $\frac{3}{4}$ to 1 yard of material is needed, together



with 1 yard of ribbon. If your layette does not include such a pattern, one should be provided containing a circular cape and separate hood.

150. Making the Outfit. Stitch the short shoulder seams, binding or catch-stitching their edges. Then apply the scallops, eyelets, and embroidery. Gather the lower edge of the hood, if it contains any fulness, and join to

the neck line of the cape with a standing fell. Finally, run the ribbon through the eyelets and draw up the hood to fit the head.

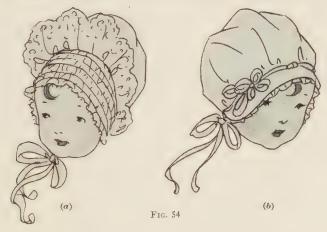
BONNETS

- 151. Styles.—It is well to provide the baby's bonnet after he arrives so that you may select the style that is most becoming. Generally, for girl babies, the frilly types are preferred, while for boy babies, the more severe, tailored effects seem more appropriate. In either case, however, the bonnet should be dainty in the extreme so as to correspond with the rest of the outfit.
- 152. Materials.—For summer wear, very fine cottons, such as organdie, batiste, and sheer lawns, and such silks as crêpe de Chine and flat crêpe, make suitable bonnets. The heavier silks, as faille

and bengaline, the light-weight wools used for coats, and very fine piqué make bonnets for wear during cool weather. However, a quilted lining added to the summer bonnets will make them suitable for moderately cold weather.

153. Frilly Bonnets.—For the round-faced baby girl, a bonnet that fits closely around the face, as shown in Fig. 54, view (a), is a good type to choose. Made of permanent-finish organdie, it is shirred several times around the front and achieves height by a standing frill of embroidery-edged organdie, which, however, may be omitted for a plainer effect.

For the baby whose face is long and thin, whether boy or girl, the bonnet shown in view (b) is very appropriate because of its soft



brim and tiny edge frill. Developed of silk, it enhances the soft effect between the brim and face by using a double fold of footing or net for its frill, and it increases its daintiness by bowing and knotting ribbon in decorative fashion.

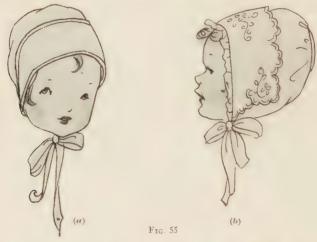
154. Tailored Bonnets.—For a boy baby, whose face is round and full, the rather severe effect shown in Fig. 55, view (a), would be very becoming for its lines would present a pleasing contrast with the chubby curves of its young wearer. The firmer silks, piqué, or light-weight wools are the best materials for this type, a self-fabric binding serving as the only trimming.

The thin-faced boy, while needing a tailored bonnet, will find that the style shown in view (b), suitable for one of the heavier

fabrics and designed with an embroidered cuff and a net edge frill, will help to soften his features. If you use silk or wool for this bonnet, do the embroidery with silk floss, but use mercerized thread for a cotton fabric.

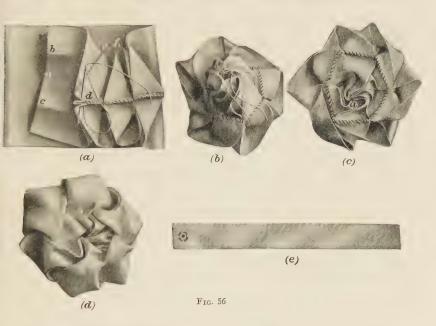
155. Bonnet Rosettes.—On the plainer types of bonnets, removable rosette sets are often attached over each ear portion to provide embellishment and afford a means of holding the bonnet on the head. A very attractive type is shown in Fig. 56 through all stages of its making.

To make the set, which consists of two rosettes and a chin strap, provide $1\frac{1}{8}$ yards of satin ribbon, $3\frac{1}{2}$ inches wide. Cut from



this length a 6-inch piece for the strap and divide the remainder into two pieces. For each rosette, join the ends of one piece in a neat seam, divide the joined ribbon into six equal spaces, and crease along the divisions, using the seam as the first crease. Then divide it lengthwise in four equal parts and crease, first in the center, as at a, view (a), and then in each half by folding the edges in the opposite direction, as at b and c. Sew the lengthwise folds together entirely around the ribbon, as at d, joining the last crosswise crease to the first. Then run a thread through the center of each of the six loops, as at c and d, draw together for the center of the rosette, as shown in view d, and fasten securely, as at d, view d, which shows the completed wrong side of the rosette. The right side will appear as shown in view d.

To make the chin strap, which is shown in view (e), fold the 6-inch strap twice lengthwise, turn in the raw edges of each end, and overhand neatly. Attach a rosette to each end, sew one



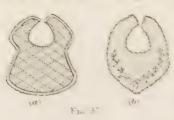
section of a snap fastener on the opposite side of one end, and attach the other part in the proper place on the bonnet. Sew to the bonnet the end that contains no fastener.

MISCELLANEOUS ARTICLES

BIBS

156. Styles.—A generous supply of bibs is a necessity in a baby's wardrobe because of the protection they give to the little dresses. At least one-half dozen of the plain service type, one of which is shown in Fig. 57, view (a), should be provided, but no more than three of the daintier ones, such as shown in view (b), will be needed. For service bibs, nainsook or long-cloth is generally used, while for the finer type, medium-weight linen or very fine muslin or nainsook is preferred. The trimmings should be in keeping with the nature of the bib.

157. Making Bibs.—To make the service bib shown in view (3). cut two thicknesses of the bib fabric and one thickness of cotton flannel for interlining. Put together, stitch around the edge.



except at the neck line, turn inside out, and quilt in diagonal squares. Finish the neck line by turning in the edges toward each other and stitching as close to the edge as possible. Finish the outer edge with novelty braid, using a touch of color here, if you wish.

The dress-up bib shown in view (b), is made of only one thickness. Stamp tiny scallops around the edge with a dot in each one and a fine embroidery design. Work all in white mercerized thread. It is possible to purchase such bibs already stamped.

BOOTEES AND SHOES

158. Bootees.—The very modern layettes diseard bootees entirely, the opinion being that wool-and-silk or wool-and-cotton stockings give as much warmth, are less bulky, and are easier to launder. Many mothers, however, prefer bootees because they are softer, cozier, and more attractive, and include them in their preparations for the baby.

Bootees are either crocheted or knitted out of white or pastel wool or a combination of white and pink or blue. They may be made long enough to cover the knees, as in Fig. 58, view (a), or to come just below the knees, as in view (b).

159. Shoes.—The first shoes that a baby wears, one type of which is shown in view (c), must be soft, pliable, and light in weight, so they are

made of silk, kid, or a soft wool like Henrietta. An interlining is often used for body. They may be pur-



chased ready-made, but as they are very easily made and patterns are available, it is an economy to make them yourself. Eyelets are worked for the ribbon ties and dainty stitchery usually adds to their attractiveness.

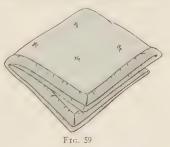
BLANKETS

160. The very small baby is always wrapped in a blanket when he is carried about the house; in fact, in chilly weather he is blanket-wrapped all of the time during the first few weeks of his life. So a soft baby blanket is an actual necessity. Eider-down is the material most used, although flannel, basket cloth, and homespun are preferred by some. Washable silk, such as crêpe de Chine, may be used if it is interlined with lamb's wool for warmth.

A very satisfactory type of blanket is shown in Fig. 59. Made of white, double-faced eider-down, 27×36 inches, it is embroidered with tiny rambler roses in pink or blue, and then bound with washable blanket binding in a color to match the roses. The binding may be machine-stitched or applied with a decorative stitch, such as feather-

stitching. If the blanket is intended for a crib cover, it should be made 30×40 inches in size.

161. When a silk blanket is desired, it is necessary to supply two sections of silk and an interlining of lamb's wool the same size. When basted together, the edges are bound with a washable ribbon and the blanket



knotted as described in Art. 127, quilted as explained in Art. 128, or decorated with an embroidery stitch, such as the rambler rose.

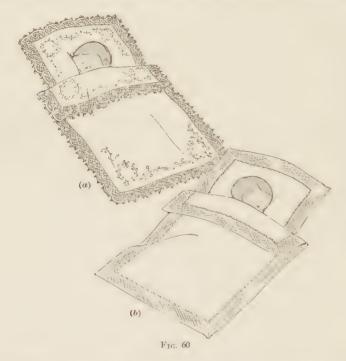
WATERPROOF ACCESSORIES

- 162. Lap Pad. —A pad for use on the lap when the baby is held, is a necessary part of baby equipment. It is made of two thicknesses of Canton flannel, 14×18 inches, joined along three sides and the fourth left open to admit a section of rubber sheeting $\frac{1}{2}$ inch shorter and narrower. To provide a means of holding the sheeting in place, one section of snap fasteners may be sewed to two of its corners and the corresponding sections to the open corners of the covering.
- 163. Another form of lap pad is made by knitting or crocheting the parts of the outside covering out of soft wool yarn, joining these on three sides, and then finishing the edges with the shell-stitch, including the upper edge of the open side.

164. Waterproof Panties.—Another protective article that has come to be regarded as essential for babies, is rubber panties. Though frowned on by nurses and physicians as hygienically incorrect, they may be used if the rubber is not allowed to come in direct contact with the skin and they do not prove an excuse for putting dry clothing on the baby. The type that permits of ventilation is the best kind to select

CARRIAGE SETS

165. Sets, consisting of pillow and robe, are necessary for the baby's carriage. These may be made of silk, linen, or cotton, when



it is desired to have them match, or the robe may be the knitted or crocheted variety and a batiste or linen pillow used with it.

Two very beautiful carriage sets are shown in Fig. 60, which indicate that they may be elaborately lace-trimmed and embroidered if kept very dainty, or they may be neat and tailored. If more than one set is to be provided, it is well to have one of each kind.

- 166. Elaborate Carriage Set.—For the set shown in view (a), flesh-color crêpe de Chine is edged with Irish crochet or filet lace and ornamented with dainty embroidery done in silk floss.
- 167. For the robe, which is 27×36 inches, two thicknesses of material are used, and for warmth an interlining of lamb's wool or Canton flannel may be inserted. The interlining need extend only to the edge of the turned-back portion, if desired. In applying the embroidery, note that the design at the bottom should be on one side of the fabric and that at the top, on the other side so that the effect will be right when the flap is turned down. Be careful to

miter the lace neatly at the corners.

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168. In making the pillow cover, which should measure 14×18 inches finished without the lace. finish the back with a crosswise center opening to admit the pillow, applying buttons and buttonholes along ½-inch overlapping

none in the center where the baby's head will rest. 169. Tailored Set .- An ideal

hems for fastening. In applying the embroidery, make sure to have

Fig 61 summer set is the one shown in view (b), made of very fine piqué edged with a double thickness of footing or net buttonholed in place. The sizes given for the set in Art. 167 are correct for this set.

170. As piqué is not reversible, it is necessary to finish the flap so that the right side will be in evidence when it is turned down. This may be done by lining the flap or by cutting it off, reversing it, and then stitching it back in place. If a reversible material is used, this precaution need not be taken. To finish the edge, first buttonhole the scallops, as at a, Fig. 61, and then run the footing on by sewing along the scallops on the wrong side, as at b, mitering each corner neatly, as at c. When you come to the flap, make the button-hole-stitch on the side that will be uppermost when it is in position and sew the footing to the opposite side.

171. It is necessary to finish only the top side of the pillow with buttonholed scallops and footing. Then, in applying the back, which should be prepared with a crosswise center opening finished as explained in Art. 168, and should preferably be of a lighter-weight fabric, such as linen or batiste, baste to the top around the edge, cut the back around the scallops and $\frac{1}{4}$ inch beyond them, turn in the cut edge, and whip to the scalloping.

BABY BASKETS AND FITTINGS

172. For the convenience of the mother and the comfort of the baby, baskets of various forms, such as shown in Figs. 62 and 63, make very attractive accessories. They consist of foundation baskets, which can be purchased very reasonably, covered, trimmed, and decorated according to their purpose and your own ideas. So, for very little cost and with a little ingenuity exercised, a charming baby basket or two may be prepared for the newcomer.

These baskets group themselves into two general classes; those into which the baby may be placed, as the two large ones in Fig. 62 and the one shown in Fig. 63, and those intended just for his toilet articles and other accessories needed in dressing him, as the two small ones at the lower left in Fig. 62. Directions for making those shown are given, but the trimmings may be varied in any desired manner.

- 173. Toilet Baskets.—The round toilet basket in Fig. 62, which is lined with soft silk in a color to match its ribbon-covered handle, is made dainty with a lace ruffle and convenient with several pockets attached to the sides. Cover the handle first with ribbon shirred together along one edge before being applied and along the other in the application. Then line the sides with a gathered piece of the silk, using a narrow heading at the top. Attach the pockets next, these having elastic run through a casing at the top, and then make and apply a knotted pad that exactly fits the bottom. A large ribbon bow decorates the handle.
- 174. The rectangular toilet basket in Fig. 62 is a very simple type to make. Lace three rows of ribbon through the sides to give a check effect, apply pockets at the corners, and complete with a

pad for the bottom. Grouped around this basket are the articles it should contain; a soft brush, a tiny comb, a powder box, a soap box, and a pincushion.

175. Wheel Bassinet.—The bassinet on wheels in Fig. 62 is probably the most convenient kind, for in it the baby can be wheeled about in the home or on the porch very readily. The entire founda-



tion will probably have to be purchased, although if you have some one handy enough to make the wheel portion, you can get the same effect by using a clothes basket for the top. It is covered with dotted Swiss or net over a colored silk or sateen, has ribbon matching the lining run through its sides, and a lace ruffle edging both the top and the hood.

If you have procured an unpainted foundation, paint it with ivory enamel and allow it to dry thoroughly. Then weave the ribbon in and out to give the effect shown. Sew the lace around the top edge with a long needle and strong thread. For the bottom and sides, prepare pads made of the lining material interlined with two thicknesses of Canton flannel over two thicknesses of cotton sheet wadding held together with quilting. In applying the Swiss or net around the top of the basket, first gather it and then, with its right side to the outside of the basket and the gathered edge just over the top, sew it in position. Then tack the side pads in place, bring the gathered Swiss or net over the pads inside the basket and, drawing it down smoothly, tack it in place around the bottom. Lay in the bottom pad, which will cover the raw edges.



Fig. 63

Attach the hood covering by sewing it over the reed or wooden strips to form a casing effect and finish the edge with lace. A large ribbon bow decorates one side. To the right above the bassinet is shown a pillow that fits it and matches it in color, fabric, and trimming.

176. Mother-Goose Bassinet.

The bassinet whose covering features Mother Goose figures, in Fig. 62, is a very convenient kind, for it can be carried about readily and placed on two chairs of equal height or a table. Over a clothes basket having square ends, to which heavy reed or flexible wooden strips are attached for a hood, white organdic or voile appliquéd and bound in blue forms an effective covering, and satin or sateen, a suitable lining.

If you use reed for the hood, soak it in water until flexible, arrange four pieces of it in the shape shown, and tack or tie them in place until thoroughly dry. Then remove before covering the basket.

Make pads for the sides as explained in Art. 175, and tack in place. Then bind one edge of the ruffles, appliqué the motifs in place, and gather the other. Sew to the basket edge with the right side to the inside of the basket; then bring it over the top, and backstitch it just below the top to hold it in place. Stitch strips of the blue fabric in place on the hood covering for casings and run the

reed supports through them. Use a bound ruffle across the top. Complete with a picot-edged bow of organdie.

177. Market Basket.—To take a very young baby on a train journey or to carry him about the house, a substantial market basket, such as shown in Fig. 63, is a decided convenience. It may be lined and trimmed, if desired, or used plain, as shown.

To make the baby comfortable in it, place a pillow in the bottom, and, if he uses a pillow for his head, a small baby pillow at one end. Then, arrange his blanket in readiness for wrapping him, place an absorbent pad over it, lay the baby in the blanket, and wrap it snugly around him.



MATERNITY AND INFANTS' GARMENTS

EXAMINATION QUESTIONS

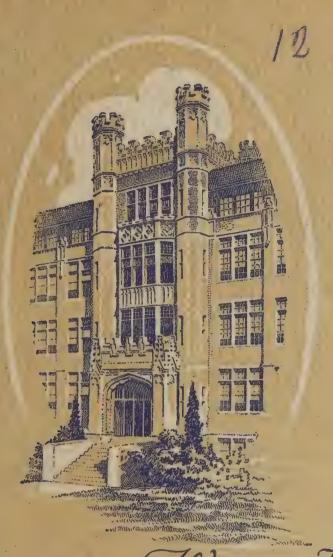
- (1) What points are of first importance in the matter of dress for maternity wear?
- (2) (a) What colors are preferable for maternity wear? (b) What type of fabric should be chosen?
- (3) Name several designing features that should be kept in mind when selecting a dress for maternity wear.
- (4) Send a design suitable for a maternity dress, clipped from a fashion publication. Mention any changes that might be necessary and explain how to provide for adjustment. Also state the materials and colors you would use to develop this design.
- (5) (a) What is the most important point to consider when selecting the restraining garments? (b) What types of restraining garments may be worn?
- (6) Why is the slip, shown in Fig. 2, a satisfactory garment for maternity wear?
- (7) (a) What materials should be used for infants' clothes? (b) What color is preferable and why?
- (8) What materials are suitable for the Gertrude petticoat and the bodice-top petticoat? Name the advantages of each type.
 - (9) What styles, materials, and trimmings are suitable for baby dresses?
- (10) Name the advantages of each of the three types of dress—kimono, raglansleeve, and set-in-sleeve.
- (11) What is the advantage of the layette with full-length opening, shown in Fig. 37?
- (12) Of what does the baby bunting, or sleeping bag, consist? (b) What kind of material should be used for this garment?
 - (13) Send for our inspection a sampler of the flannel-fell, illustrated in Fig. 16.
 - (14) Submit a sampler of the short-lapped placket, shown in Figs. 24 and 25.
 - (15) Send a sampler of tucks having a shell effect, as shown in Fig. 32.



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C Woman's Institute
of Domestic Arts & Sciences
Scranton, Pa.

Children and Misses' Garments

TO THE STUDENT:

Making clothes for children is one of the most pleasurable kinds of sewing. Not only are they usually simple of construction, but, if properly developed of suitable materials, they give joy and confidence to the wearer.

In this Instruction Book you learn to make the various garments that are required by children of all ages, with the exception of infants. Besides making yourself thoroughly familiar with the construction principles given here so that you can apply them to the making of children's garments of every type, try to keep Fashion uppermost in mind, for smartness, with appropriateness, should dominate children's clothes.

THE AUTHOR

CHILDREN AND MISSES' GARMENTS

OUTSTANDING CHARACTERISTICS

- 1. The modern mother, grandmother, or sister is sure to derive genuine delight from the making of children's garments, for there is the same fascination in following Fashion's dictates in youthful styles as in carrying them out for grown-ups. And to have the present-day assurance that Fashion has not lost sight of the practical and simple nature that must characterize children's wear is an incentive to take an even keener interest in its development. Now, whether garments are being made for home or commercial requirements, one may safely work for smartness first and durability second. The vivacity and youthful bloom of children are of such importance that they take the lead over becomingness in consideration of styles, and enable children to wear most designs with grace and charm.
- 2. Suitable Garments for Children.—To make a success of children's sewing, it is essential for you to plan garments that you know will please them—the kind that are adapted, but not beyond a practical degree, to their individual tastes, so that they will take pride in them and unconsciously acquire the self-confidence that comes with the sense of looking one's best. It is just this assurance that is going to be an ally when they must make their own way in the world; for this reason, if for no other, it is a quality well worth cultivating, especially through the medium of their every-day clothes.
- 3. From the kindergarten age to the time of graduation, a girl spends at least 8 to 10 months of each year in school, and if she gives proper attention to her studies she has little time for social affairs.

For this reason, more consideration is given in this lesson to garments of a simple and practical nature than to dresses suitable for only occasional wear, though, of course, the party dress receives its share of attention. However, before the matter of correct dress for girls of different ages is taken up in detail, several points that have more or less bearing on this subject are discussed for the express purpose of helping the mother plan and carry out ideas that will result in satisfaction in the making of her children's clothes.

4. Length of Children's Dresses and Skirts.—Sooner or later in the life of every girl arises the question of how long her dress or skirt shall be. In this matter, the physical and the mental development of the girl are really the chief considerations.

With increased height and weight and the acquiring of dignity and poise, change in skirt length naturally follows. The qualities of dignity and poise can be, and naturally are, affected by clothes, and particularly by the length of skirts and dresses, for nothing disturbs the young girl's composure so much as the thought that her skirts are not of the right length, whether unduly short or awkwardly long.

Age is not an accurate guide to the question of skirt length, nor are the fit and the design of a girl's clothes, for, as is generally known, in different climates and among children of different nationalities signs of maturity vary from 3 to 4 years. At any time from the age of 12 to 16, a girl may be expected to show very decided signs of growing up, and her clothes should be planned to aid this development as naturally and pleasantly as possible.

5. Guide to Correct Skirt Length.—The following information will serve in a general way as a guide to determine what the length of skirts and dresses for children and misses should be. Be governed by prevalent styles in using this guide, for children's skirt lengths, like those for women, are subject to change, dresses being worn extremely short some seasons and comparatively long other seasons. Consider, also, the individual child, taking care that, for her proportions, the skirt or dress is not so long as to take away smartness and make her appear ungainly, nor so short as to make her appear awkward. It is well, too, to keep in mind that oftentimes the dropping of the waist line will prove more advantageous than changing the skirt length in order to overcome the suggestion of awkwardness.

6 Months.—Just long enough to cover the ankles.

1 Year.—To the top of the shoes.

§ 11

18 Months.—Just above the knees.

2 to 6 Years.—1 to 4 inches above the knees.

7 to 11 Years.—Knee length, showing the bend of the knees.

12 to 14 Years.—The length of the skirt for a girl between these ages is an individual problem. If the child is no more developed than one of 10 or 11 years, a skirt length that just hides the bend at the back of the knee will be correct for her. If she is more developed, she should have her skirts 2 to 4 inches below the bend of the knee.

15 to 18 Years.—After a girl passes the age of 14 years, no established rule for skirt lengths need be followed. Prevalent skirt lengths for women, the locality, and individual preference are all factors that should be considered in the gauging of skirt lengths for misses. The young woman, however, is always permitted to wear her skirts somewhat shorter than the mature woman.

6. Pockets in Children's Garments.—Many mothers contend that pockets on their little tots' clothes are only an annoyance, as they frequently tear off, get full of lint and dirt, and are a nuisance in laundering.

Such difficulties, however, are of only minor importance when the value of pockets on such garments is realized, and, besides, they may be easily overcome. You may avoid the danger of patch pockets pulling out at the corners by stitching them twice in the making of the garment, or prevent the tearing of the garment at the ends of the pocket by basting a short piece of tape on the wrong side of the garment under each end of the pocket, so that the double stitching may be taken through this. Also, if you open out the pockets before the garment goes into the washtub, and brush the lint away, you will experience no trouble in washing them. It can safely be said that the saving derived from the prevention of lost handkerchiefs will more than repay for the time consumed in the making of pockets. But, aside from this, the pleasure that children get from pockets makes them decidedly worth while.

7. Using Cast-Off Clothes.—Mothers should appreciate the fact that little children are often made very unhappy when compelled to wear cast-off garments. Such a practice is followed by many through ignorance of true economy.

If due care and thought are given to buying materials, cutting the cloth, and altering the garments from time to time, each child will generally be able to wear out her own clothes and will not be compelled to wear the outgrown dresses of other children, dresses that are oftentimes faded from repeated launderings or cleanings and that bear evidence of age in other ways.

If it is necessary or if it seems to be true economy for one child to wear a coat or a dress outgrown by an older sister, take special pains to make the sleeves and the skirt portion correct in length and to make any other consistent changes that will render the garment better suited to the child who is to wear it. Frequently, only a slight change is necessary, but if time will permit of no other alteration, be sure to take care of the length.

In regard to make-overs, do not, under any consideration, use material for a child's garment that you consider too shabby or too far out of date for yourself. However, if you have on hand a dress that can be recut and successfully remodeled for a child's dress, by all means use it for this purpose and endeavor to put just as much interest in it as in new material, for often the results can be even more pleasing. You will find it is the careful planning of make-overs that makes them successful.

8. Method of Procedure.— In many instances in this discussion of garments for children and misses, not every step of the work is explained in detail, for this would mean needless repetition of sewing operations that have been fully discussed and with which you have undoubtedly become familiar by this time. If you keep in mind previous instruction, you should encounter no difficulty in developing any of the garments considered and in carrying out the suggestions given to show how they may be varied to suit the taste and the needs of the individual.

UNDERGARMENTS

MATERIALS AND STYLES

9. Undergarments for children and misses are not unlike such garments for grown-ups, the same thought governing the quality, quantity, and workmanship. The material itself, however, should be selected to harmonize with the outer garments. For instance, if a dainty embroidery or lace dress is worn, the petticoat and panties should be as near like the dress in material and trimming as it is practical to procure. The reason for this is that such garments can never be entirely concealed on the young girl, and if they are in keeping with the outer garment they will be far less noticeable.

Because of the hard wear and frequent laundering to which children's undergarments as well as their dresses are subjected, more durable materials than those suggested for women's lingerie are advisable for ordinary use and the styles should be marked with the utmost simplicity. Also, an abundant supply of undergarments should be kept on hand so that sufficient time may be given to mending them and the laundering may be done when convenient.

10. Several types of undergarments that have been found very practical and satisfactory for children are illustrated here. With the instructions concerning their making as a guide, you will have no difficulty in developing other designs to meet personal and style requirements.

UNDERWAIST

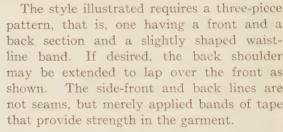
11. Some mothers consider it practical to buy underwaists ready-made, and when time is a very important item they are fully justified in this idea, for the amount of labor that is involved in their development should be an important consideration for busy mothers.

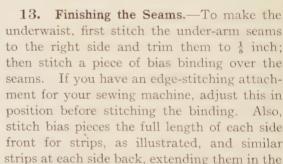
From the standpoint of actual cost, however, the making of underwaists involves a saving. Then, too, the quality of material

used may be of the best and the labor may be reduced to a minimum if sewing-machine attachments are employed and the style illustrated in Fig. 1 is followed.

12. Material and Pattern Requirements.—For a child of 4 years, about 1 yard of material 27 inches wide or $\frac{3}{4}$ yard of material 36 inches wide, at least 7 yards of machine-turned bias binding $\frac{1}{2}$ inch wide, or the same length in bias strips 1 inch wide, and 14 regular underwear buttons having two large openings are required

for the development of this underwaist.





back to within 2 or $2\frac{1}{2}$ inches from the ends of the straps.

Fig. 1

Next, gather the center-front neck line and the lower edge of the underwaist. Pin and adjust the waist-line fulness to the band and stitch these together, bringing the seam to the right side. Trim this seam to $\frac{1}{8}$ inch and cover it with bias seam binding, as at a, Fig. 2, but before stitching this at the lower edge place the buttons in position so they may be secured with the stitching of the seam binding and thus save considerable time that would be required for sewing them on and also provide a very durable finish.

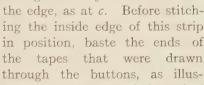
14. Securing the Buttons.—Make the buttons ready by drawing a piece of narrow tape about $1\frac{1}{2}$ inches long through their open-

ings and bringing the ends out on the under side of the buttons. Then place a button at the center front and at each under-arm

seam and secure it by basting the tape ends together, one over the other, under the bias seam binding so that from \(\frac{1}{8} \) to \(\frac{1}{4} \) inch of the tape ends extends under the binding.

With the buttons basted in position, stitch along the lower edge of the binding; then place another strip of seam binding, as at b, about ³/₄ inch below the first row, stitch along the upper edge of this, place buttons in the same relative position as under the upper row of seam binding and stitch along the lower edge, thus securing them.

15. In order to provide a firm foundation for the buttons at the center back, stitch a strip of material \(\frac{3}{4}\) to 1 inch wide along the edge of the left, or under, portion of the back closing, stitching about 1 inch from





trated, to this edge of the strip but not through the underwaist portion. Be sure to place the buttons an even distance apart; $1\frac{1}{2}$ to 2 inches is a good spacing. After basting the buttons in position, bind the edge of the stay strip with a strip of bias binding, merely basting this; then, to secure it, stitch it flat to the underwaist, as at d.

16. Making the Buttonholes. - For the buttonholes, cut a straight strip of material equal in width to the distance apart you have secured the buttons, and 9 to 12 inches long. Place the binding attachment on the sewing machine

and bind both sides of the straight strip, as shown in Fig. 3. Then mark this strip, as at a, into sections $\frac{1}{2}$ inch wider than the buttons



you are using, $\frac{1}{2}$ inch being the usual width of the buttons and the sections therefore being 1 inch wide.

. Cut the strip on the marked lines; then join the pieces thus formed by placing them in a row so that the bound edges just meet, as at a, Fig. 4, and running a row of stitching along each



side of the long strip, as at b and c, to hold the pieces together and form the buttonhole strip, as shown.

After stitching, lay the strip over the right edge of the back closing, so that its lengthwise center is directly over the center back of this section, arranging the position of the buttonholes to correspond with that of the buttons. Cut away the material underneath the strip to within 1/8 inch of the inside edge of the strip. Then stitch the buttonhole strip to the underwaist, bringing the seam to the right side, and bind the seam edges together, as at d.

17. Next, slash the back shoulder extension from the end to the termination of the side-back

stay strip and bind the edges, as at c. Then sew a piece of binding flat across the center of the binding, as at f, and another piece, as at g, over the ends of the binding and the stay strip, thus forming two buttonholes that permit adjustment at the shoulder, a provision that is very desirable in garments for growing children.

18. Finishing the Underwaist.—To complete the underwaist, first trim away any surplus length in the buttonhole strip and round the lower corner of this strip; then stitch a binding around the entire edge of the underwaist, including the neck, armhole, lower, and back edges.

DRAWERS

- 19. The drawers, or panties, for a child or a miss can be cut out and made along exactly the same lines as a grown-up's with the use of either a plain or a circular pattern, the waist and side measurements of which correspond to the measurements of the child. Such garments, however, should always be made closed and should be finished a little shorter than the petticoat. As a general rule, this shortness should come in the leg portion rather than in the body portion, as there should be sufficient room in the body portion to avoid any danger of the drawers becoming uncomfortable or tearing.
- 20. Material and Pattern Requirements.—Fig. 1 shows drawers in knickerbocker effect, a type that is very satisfactory for children. About 1 yard of 27-inch material or $\frac{7}{8}$ yard of 36-inch material is required for a 4-year-old child.

A child's plain-drawer pattern is needed for cutting this style. If it does not contain very much fulness in the leg portion, you may provide this by slashing the pattern lengthwise from the lower edge and separating it to produce the flare you desire.

21. Making the Drawers.—Finish the center-front and back seams as well as the seam that forms the leg portion as machine fells. Finish the side openings with continuous plackets.

The waist-line band should be from 2 to 6 inches larger than the waist measurement. This will permit the drawers to be adjusted to the underwaist with ease and will also accommodate the expansion of the growing child's waist. Therefore, for the front band, cut a straight strip about 1 inch longer than one-half the waist measurement and for the back band, a strip 3 or 4 inches longer, making each of these about $2\frac{1}{2}$ inches wide. This length will be comfortable and is sufficient for overlapping at the sides.

22. Finish the lower edge of the leg portion with narrow bias bindings, a tiny hem with lace or scallop edging, or a wider hem secured with an embroidery outlining-stitch. Then place two rows

of shirring a sufficient distance from the lower edge to give the width of ruffle you desire, draw the shirring up as close as you can and yet permit the leg portion to be slipped off with ease, and stitch a strip of bias seam binding over the shirrings to stay them.

Complete the drawers by working buttonholes at the center front, the center back, and the ends of each band.

PETTICOATS AND SLIPS

PETTICOAT WITH UNDERWAIST

23. For girls, a petticoat usually consists of two straight lengths of muslin 24 to 32 inches wide having a short-lapped placket at the



back, applied to a waistline band, and finished with embroidery ruffles or with lace. If the outer skirt with which the petticoat is to be worn is very plain, then the petticoat may be gored so as to give less fulness at the waist line. The method of trimming such a garment is exactly the same as that for trimming a grown-up's petticoat, the flounces being made of a width that corresponds with the length of the petticoat. Dainty trimming is, of course, essential, because of the prominence of such a garment.

If desired, the petticoat may be joined to a simple underwaist, the neck and

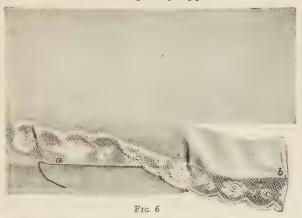
armholes of which are shaped so as to be comfortable and the edges of which are finished to correspond with the petticoat, thus giving the whole the effect of a slip, as in Fig. 5(a). This underwaist is much daintier under a sheer dress than the one previously considered.

§ 11

24. Material and Pattern Requirements.—To develop the combination slip, as illustrated, about $1\frac{1}{2}$ yards of material 32 inches wide, 5 to $5\frac{1}{2}$ yards of lace insertion, and $2\frac{1}{4}$ to $2\frac{3}{4}$ yards of matching lace are required for a child of 6 years.

You will find it very easy to form a pattern for the underwaist by simply outlining on a child's plain waist pattern the pointed neck-line effect at the center front and center back.

25. Making the Flounce.—Lace and insertion, as illustrated, make a very attractive trimming for a petticoat flounce, but if these are of a very fine variety and separated by only a single thickness of sheer material, the flounce will not wear very well. However, lace and insertion of durable quality applied in the manner illus-



trated in Figs. 6 and 7, provide a very substantial finish. Besides, this method makes the flounce appear well balanced because of the double thicknesses of material near the lower edge. Lace may be applied to the edge of a tuck in a similar manner.

26. Before applying the lace, cut the material for the flounce a trifle wider than you desire the flounce when finished, plus allowance for a hem. Then, in the lower edge, crease a hem the width of the lace, taking care to crease on an even line. Next, open the hem out and place the lace flat over the right side of the hem so that its straight finished edge covers the crease and stitch this edge to the material, as at a, Fig. 6. Then turn the hem back to the wrong side, as at b, but do not baste it; the lace will then extend below the hem, as at c, and the stitching will not show on the right side.

27. To apply the insertion, cut the material $\frac{1}{8}$ inch above the hem, as shown, continuing this cutting around the flounce and thus making the upper and lower portions entirely separate. Then crease a hem in the upper cut edge, making this the width of the insertion. After the hem is creased, open it out, as suggested for

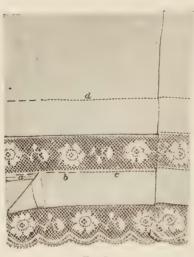


Fig. 7

applying lace; then apply the insertion in the same manner as the lace, stitching it just below the creased line. Then turn the hem back and baste it in position. Next, pin and baste the insertion to the lower hem, as at a, Fig. 7; then turn under the upper portion of the hem so that it is even with the under turn and baste this in position, as at b. Complete the flounce by stitching on the lower and upper basted lines, as at c and d.

28. Finishing the Underwaist.—Join one edge of the insertion to the neck line of the

underwaist as suggested for the petticoat ruffle and bind the upper edge by hand. Make the shoulder straps by binding the edges of the insertion and finish the armholes with lace. Use a bias facing for finishing the joining of the waist and skirt, catching the lower edge in the joining seam and stitching the upper edge to the waist.

ONE-PIECE SLIP

- 29. A one-piece slip such as that shown in Fig. 5 (b) is desirable for wear under dresses having a loose, one-piece effect or a low or high waist line. Especially if the dress material is sheer, a waist-line division in a slip is very noticeable and should be avoided.
- 30. Material and Pattern Requirements.—Materials such as batiste, nainsook, and dimity are suitable for a one-piece slip. For a child of 6 years, from $1\frac{1}{2}$ to $1\frac{3}{4}$ yards is required with 4 to $4\frac{1}{2}$ yards of lace or scalloped edging, and, if desired, $1\frac{1}{2}$ to $1\frac{3}{4}$ yards of finishing braid. For an embroidery ruffle, provide about $2\frac{1}{8}$ yards.

As an aid in cutting out the material, use a slip pattern having lines similar to those illustrated or a one-piece dress pattern on which is outlined the round low neck and deeper armholes. Use French seams for joining the shoulder and under-arm seams.

31. Making the Slip.—In making the slip, finish the center-back opening as a lap placket if width has been provided across the back for this; otherwise, make a flat-stitched continuous placket.

If you use lace as a trimming for the slip, finish the neck and armhole edges first with a narrow bias facing. In making the ruffle, stitch the lace at the same time you apply the hem, using a sewing-machine attachment for this purpose.

SEAM AND RUFFLE FINISHING

32. Scallop-finished edging makes a convenient and satisfactory finish for garments that require frequent laundering, and is



especially desirable in clothes for little folks when not much time can be taken for a great deal of hand-work.

The method of applying such edging is shown in Fig. 8, the work being done as follows: Turn and crease the edge of the ruffle,

turning from $\frac{1}{8}$ to $\frac{1}{4}$ inch, depending on the material, and baste this to the edging so that it just touches the points of the scallops; then stitch it with the sewing machine exactly on the edge, as at a. Also, to secure the upper edge of the trimming, apply a second row of stitching, as at b. If machine-stitching is not desired, baste the



Fig. 9

edge on from the wrong side and stitch as for a machine fell, holding the top edge of the trimming in position by means of feather-stitching, as shown in Fig. 9.

33. To join the ruffle as illustrated, place the

gathers and baste and stitch them in position, as at c, Fig. 8; then place finishing braid directly over the seam, as at d, and stitch on each edge. In this way is obtained a good flat finish that strengthens the seam and conceals the raw edge.

In place of finishing braid, you may apply bias seam binding, if you prefer. This makes an especially dainty finish when it is feather-stitched.

BEDROOM GARMENTS

NIGHTGOWNS

- 34. Nightgowns for children are so similar to those suitable for women that practically the same suggestions as those given for the development of women's nightgowns may be followed. Children's nightgowns, however, are seldom, if ever, made in very elaborate or extreme styles, and sheer silk fabrics, such as Georgette crêpe and chiffon, which are sometimes used for women's nightgowns, are never appropriate for children's wear.
- 35. Little girls delight in "nighties" made of dainty figured cotton crêpes. Such materials may be had in lovely designs showing birds, butterflies, and flowers, and although these designs do not always withstand frequent laundering, the nightgown may be boiled white when it becomes too faded in appearance. Thus, the

figured crêpe is just as practical as any other fabric. For trimming such materials, bindings that match one of the prominent colors are very attractive.

PAJAMAS

36. Pajamas for children are usually made in one piece, as illustrated in Fig. 10, though for older children some prefer the two-piece style with separate trousers and blouse or coat. The

one-piece type should have a back waistline closing as well as a center-back closing to be entirely practical and satisfactory.

37. Material and Pattern Requirements.—The pajamas illustrated require, for a child 8 years old, about $3\frac{3}{8}$ yards of material 27 inches wide. For cutting, use a one-piece pajama pattern having set-in sleeves.

38. Making the Pajamas.—Before joining the front and back sections, stitch a stay strip to the wrong side of the back waist sections at the waist line as a reinforcement for the buttons. Also, make narrow hems across the bottom of these sections and hems about 1 inch wide along the center-back edges. Join the two back trouser sections together at the center back, using a plain or a flat-felled seam.



Next, make the seams on the inside of the legs and the underarm seams, having them correspond in kind with the center-back trouser seam. In stitching the trouser sections at the under-arm seams, leave the upper ends loose about 7 inches and finish with a continuous placket on each side. Finish the waist-line edge with a band long enough to extend across the two back-waist portions from one under-arm seam to the other when they are overlapped as for buttoning.

Make buttonholes at the center back and at each end of this band, and sew corresponding buttons to the waist section over the stay pieces. Sew on buttons and make buttonholes at the center-back closing, finish the sleeves and bottoms of the legs with plain hems, and bind the neck line.

BATHROBES

39. Bathrobes for children should be made of very soft, warm material, such as eiderdown, cotton fleece, and terry cloth, sometimes called Turkish toweling. The cotton fleece is made in dainty



colors with quaint Mother-Goose and animal designs that have a special appeal for children.

Bathrobes should be very simple and tailored in cut, depending entirely for their childishness on the color and design of the fabric. They are of two general styles; the double-breasted type shown in Fig. 11, having a shawl collar, and the single-breasted type, which usually has its neck line finished with a small boyish collar. The length should be from 2 to 6 inches from the floor to give protection to the legs and ankles.

40. Material and Pattern Requirements.—The bathrobe illustrated requires, for a child 8 years old, $4\frac{3}{8}$ yards of material 36 inches wide, or $2\frac{7}{8}$ yards of material 40 inches wide. In addition, supply about $2\frac{1}{8}$ yards of braid or ribbon for binding the collar, sleeves, and pocket,

2 bone or self-covered buttons, and a cord 2 yards long for tying at the waist line. The buttonhole loops may be of finer silk cord matching that at the waist line in color, of cable cord covered with the braid or ribbon used for binding the edges, or of strips of the material of the robe rolled and whipped together along the edges to form a cord-like effect.

For cutting the bathrobe, provide a pattern having the lines shown in the illustration, or extend the center-front line of a plain one-piece foundation dress pattern to give this effect.

- 8 11
- 41. Making the Bathrobe.— Since the material used for bathrobes is quite heavy, plain seams should be used and their edges made to lie flat and smooth by catch-stitching them to the garment or by binding them with seam binding, sateen, or soft silk. The bound edges may be left free or hemmed or slip-stitched to the garment. The hems at the front and lower edges should be turned only once and the raw edges catch-stitched or bound and hemmed to the garment to conform with the other seams.
- 42. Bind the outer edge of the collar with silk braid or ribbon and apply it to the neck line with a bias facing of silk or other soft material. Bind the ends of the sleeves and the top of the pocket. Turn the free edges of the pocket under once and stitch near the turns.

So that the cord, which is used at the waist line, may always be attached to the garment, place a little stay strap of the material at each under-arm seam and run the cord through these.

KIMONOS

43. The same suggestion as that applied to children's night-gowns may be given in regard to kimonos. Their development is very similar to the making of kimonos for women, but simplicity and practicability are the dominant features and therefore only the simpler designs and the more practical materials are used for children. Flowered and plain cotton crêpes, sateens, and lawns are all desirable fabrics.

OUTER GARMENTS FOR CHILDREN

ROMPERS

STYLES AND MATERIALS

- 44. Rompers, those garments which seem to be universally known as the nursery uniform, are ideal play garments for children from 6 months to 6 years, or even more, of age, provided they are made very plain and neat. There is very little difference between the rompers for girls and those for boys. Rompers for girls are usually very full at the bottom, so that the bloomers will hang in such a way as to give the appearance of a skirt, while those for boys are usually designed to give the appearance of boys' trousers. Still, any style of romper that is simple as to design and trimming may be satisfactorily worn by either girls or boys.
- 45. Such materials as chambray, linen, galatea, Japanese crêpe, gingham, and romper cloth, which is a very heavy quality of gingham, seem to be preferred for rompers. At any rate, as such garments are subject to considerable wear, you will do well to select durable material for them. Also, you will find it advisable to plan only the simplest trimming for them and to select this trimming with a thought as to its durability and its laundering qualities.
- 46. In making rompers for a very young child, you may, if you wish, reinforce the seat and knees with extra pieces of material, so that they will bear up well in the wearing and laundering. Such parts are soiled considerably even in the cleanest household if the little ones play on the floor very much, and the extra rubbing that these places must get in the washing makes it advisable that they be strengthened.

ROMPERS FOR GIRLS

- 47. In Fig. 12 is shown a style of rompers that is especially suitable for girls. These rompers have fulness at the bottom to give a skirt effect, and, in addition, are distinctly feminine in appearance, being made of checked gingham and having a collar and cuffs of white edged with rickrack, and a belt across the back. A feature of them is the closing between the leg portions. This sort of closing is very satisfactory, especially for extremely young children.
- 48. The sleeves may be long or short, as you desire. If you make them short, you might finish them with a band rather than a cuff of contrasting fabric. Kimono sleeves provide a girlish note, but are not especially desirable in checked material developed according to this design, as a seam would be required on the shoulder in order to make the rompers fit well

and permit a lengthwise seam at the cen-

ter back.

49. Material and Pattern Requirements.—For the average child of 4 years, 2 yards of material 32 to 36 inches wide is sufficient for making the rompers as illustrated. Materials such as cotton poplin, plain gingham, chambray, and linen are suitable for the trimming. Of contrasting fabric 36 inches wide, about $\frac{1}{8}$ to $\frac{1}{4}$ yard is required.

Provide a pattern having one-piece front and back sections.

50. Cutting Out the Material.—In cutting out the material, place the center front of the pattern on a lengthwise fold



and the center back on a lengthwise thread, making an allowance of $1\frac{3}{4}$ or 2 inches beyond the center-back line for the finish that is shown and about 1 inch for casings at the lower end of the leg portions.

51. If the romper pattern does not have a square neck line and does not include a pattern for the trimming band, you may

outline both of these on the romper pattern, first laying the front and back sections out flat so that their shoulder lines meet and then tracing the pattern as you desire it. Or, if you prefer, you may mark the neck line when you are fitting the rompers and then cut the band to fit this neck line, arranging to have a lengthwise thread at the center front.

It is advisable, also, to shape the neck a little low in the front, as such neck lines are prettier than high ones; besides, with such neck lines, the garment is not likely to draw back on the child's neck and thus cause her annoyance when she is playing or sitting.

For the belt, provide two lengthwise strips each $3\frac{1}{2}$ inches wide and as long as one-fourth of the waist measurement plus 3 inches.

52. Making the Rompers.—Before joining the shoulder and under-arm seams, you will find it advantageous to finish the center-back closing. To do this, first turn hems of the width that the allowance you made will permit, being sure that the center-back lines are in the direct center of the hems, so that one will be directly over the other when the hems are overlapped.

If you wish, you may finish these hems separately their entire length and supply buttonholes and buttons below the waist line as well as above. If you prefer to close the rompers below the waist line, baste and stitch each of the hems separately to a point 1 or 2 inches below the waist line; then lap the right hem over the left hem so that one center-back line is directly over the other, and hold these hems together by inserting a pin crosswise from the end of the stitching. Then slash the underneath portion of the left, or under, hem directly across to the turn a seam's width below the end of the stitching, or the pin that was inserted crosswise, and cut away the material below this slash a seam's width inside of the turn, or the outer edge of the hem.

Turn this seam allowance back under the turn of the upper hem and baste these edges together flat to the outside portion. Then stitch from the right side, starting at the outside edge of the upper hem opposite the end of the first stitching that was done and continuing straight across to this stitching, then straight to the lower edge of the rompers in a line with the stitching of the upper portion of the hem, thus securing the two turned edges underneath.

It is not absolutely essential that you cut away the material as directed, but to do so makes a less bulky finish. If you wish, you

may stitch along the outside edge of the tuck seam, thus providing a double stitching that will prevent the tuck from folding back.

53. Completing the Rompers.—After completing the finish at the back, prepare the belts by folding them lengthwise and stitching across one side and the center-back ends and turning them right side out. Then secure them in stitching the under-arm seams, as for the sacque apron. As a rule, you will find French seams very satisfactory for rompers, but if the material is at all heavy, machine fells are preferable.

Finish the lower edge of the leg portions with casings and insert elastic in these. Then face the curved edges between the leg portions with fitted or bias pieces that, when applied, will be about 1 inch wide.

- 54. To finish the outer edge of the collar, turn this under and baste rickrack underneath so that one edge of the rickrack extends beyond the turned edge of the collar. To apply the collar, place it so that its right side faces the wrong side of the rompers, and stitch the neck edges of each together; then turn the collar on the seam line to the right side, and baste and stitch it flat along the row of basting that secures the rickrack.
- 55. Make the cuffs ready for application by stitching the ends together in French seams or, if the material is rather heavy, in plain overcasted seams. Then, turn hems at the upper edge, stitch the rick-rack to them, and apply them to the lower edge of the sleeve in the usual manner.

For the center-back closing, provide three or four buttonholes and buttons; for the closing at the lower edge, five buttonholes and buttons; and for the belt, one, arranging them as illustrated.

ROMPERS FOR BOYS

56. In Fig. 13 is shown a style of rompers that is especially suitable for boys. As illustrated, these are made of tan chambray with brown chambray collar and cuffs and belt. These colors, together with the boyish lines of the rompers, provide a masculine air that is very pleasing. In addition to tan and brown, medium blue and grayed green are used extensively for boys. Lighter and brighter colors, however, are certainly not to be disregarded for a very young boy.

57. Material and Pattern Requirements.—For the average child of 2 years, provide $1\frac{1}{2}$ to $1\frac{3}{4}$ yards of 36-inch material with ¹/₄ yard of contrasting fabric to develop the rompers as illustrated.

Cut the rompers with the aid of a pattern that has a two-piece back, that is, the waist separate from the trouser portion, and the trousers with comparatively straight leg portions. For the belt, cut a straight strip 5 to 7 inches longer than the waist measurement and about 3½ inches wide so that, when double, it will finish about 1½ inches wide.

Making the Rompers.—In making the rompers, leave an opening at each side seam from the waist line to a point about



4 or 5 inches below this and finish these openings as flat-stitched continuous plackets. Instead of leaving the lower edge open between the leg portions, join the front and back sections and then finish the lower edge of each of the leg portions with hems $\frac{3}{4}$ or 1 inch wide.

59. Before applying the belt, gather the waist line of the back trouser portion into a space equal to the measurement of the waist line of the back waist portion. Then make the belt ready by folding the strip provided for it lengthwise through the center, right sides together, and stitching across the ends, in pointed effect if you desire, and along the raw edges, omitting the stitching in the center of the strip for a space equal to the meas-

urement of the back waist line so that this may be applied to the trouser portion.

Next, clip the corners of the pointed ends and turn the belt right side out. Apply it to the gathered waist line of the trouser portion as you would a band and, if you wish, stitch all around the belt on both edges. Then make a buttonhole and sew a button at the center back, at each under-arm end of the waist line and at the overlap of the belt in front.

WASHABLE SUITS FOR BOYS

NATURE, MATERIALS, COLORS

- 60. Nature.—The clothing of little boys, like that of little girls, should be kept very simple, but for a different reason. Whereas too many details of cut and trimming added to the simple foundation frock for a girl are likely to give an undesirably sophisticated appearance, the addition of frills and fancy details to a boy's suit detracts from the masculine air which is their charm and gives a falsely girlish look that neither the boy nor his mother desires. This does not mean that trimmings should be entirely absent, but rather that they be applied with a restrained touch and kept very masculine in feeling, particularly for the boy of six years and older. Smart tailored effects, achieved by means of bands, collars, cuffs, or belts in contrasting color or by lines of stitching or groups of tucks, ranging in width from tiny pin-tucks to ½ inch in width, are the most appropriate trimmings. They are used on blouses more than on trousers or rompers.
- 61. Materials.—After a boy has grown too old for one-piece suits of the romper type, his next stage is that of blouses and short trousers, or "shorts" as they are often called. There are many materials that can be appropriately used for these little suits. Trousers and blouses are sometimes made of the same material, but often a very sturdy cotton or linen is used for the trousers, with a finer material of a contrasting color for the blouse. Among the materials suitable for both trousers and blouses, are chambray, kindergarten cloth, linene, cotton poplin, and linen. For heavier trousers, one might choose from khaki, Indian-Head suiting, denim, gabardine, galatea, and piqué, while lighter-weight blouses to wear with these might be of batiste, chambray, cotton crêpe, dimity, India linon, lawn, soisette, pongee, or handkerchief linen.
- 62. Colors.—The colors usually chosen for small boys tend toward the masculine browns, tans, blues, grays, or white, though dull green and yellow are very often charmingly used, and for tiny boys one may even use a subdued pink. The type and coloring of the child as well as his age must be considered in choosing colors.

VARIETIES OF BLOUSES

63. Blouses for boys are of two general types; the overblouse of the jumper, middy, and Russian-blouse type, and the tuck-in blouse. Both of these types are worn interchangeably with the same trousers, making greater variety possible.

Overblouses, with the exception of middies, are suited only to boys of 6 years or less. Middies may be worn by boys up to 12 years or even older, with either long or short trousers. Tuck-in blouses, being more in the nature of shirts, are suitable to boys of all ages. Sometimes in suits for boys of from 2 to 4 years, they are sewed to the trousers at waist line, making a one-piece suit in two-piece effect.

64. A great many variations in cut and trimming are possible within the narrow limits of these two types of blouses, so that the mother who is alert to individual touches may have them in plenty on her little son's suits. Though embroidery is considered feminine, it is possible to use small amounts of it to very good effect on the blouses of small boys, if carried out in conventionalized designs with simple stitches. Finely plaited frills and tiny jabots are not objectionable on very small boys, nor are tucks and stitched-in plaits in the fronts of blouses. When a boy passes his sixth year, however, the more tailored and masculine his clothes are, the better he will like them, and the more suitably dressed he will appear.

TUCK-IN BLOUSE

- 65. In Fig. 14 is illustrated the simplest type of tuck-in blouse for a little boy. It has a box-plait closing and simple collar and cuffs of white lawn, which give a pleasing contrast to the plain chambray of the blouse and trousers. With this foundation, many variations may be worked out to give distinctive, individual effects.
- 66. Material and Pattern Requirements.—For a boy of 4 years, provide 1 yard of material 32 inches wide, or $\frac{7}{8}$ yard of material 36 inches wide, and $\frac{1}{4}$ yard of material any width for the collar and cuffs. You will need also 3 small pearl buttons for the front closing and 6 larger ones of the same kind for the waist line.

Any plain-blouse pattern of the correct size may be used by allowing $3\frac{1}{4}$ inches beyond the center-front line of the left side for the plait, and about $1\frac{1}{2}$ inches beyond the right-front edge for a hem.

67. Making the Blouse.—The construction seams of a boy's blouse are handled just as in women's and girls' garments, plain overcasted seams being used in this case except for sewing in the sleeves, where flat fells are used.

A simple way to make the box plait for the opening is to stitch a deep hem on the left-front edge, having the stitching come on the



center-front line. Then press the hem open to form a box plait, having the seam under the center of the plait. In cutting the buttonholes, place them just to one side of the stitching, which will act as a reinforcement for them. Finish the right-front edge with a hem about $\frac{3}{4}$ inch wide, so that the center-front line comes half way between the stitching and the creased edge. Then sew the buttons on the center-front line.

Finish the lower edge of the blouse with a $\frac{1}{4}$ -inch hem, and at the waist line gather the slight fulness to fit the child loosely, reinforcing this with a straight tape stitched flat on the wrong side just as the tape is stitched to the right side of the little girl's underwaist in Fig. 1. Sew a large button at each side, two in the front, and two

more in the back, taking the stitches through the tape. These provide for holding the trousers.

68. The collar and cuffs are usually made double as this gives a more tailored appearance than a single thickness. The outer edges are sewed together and pressed inside. Bias facings may be used for attaching the collar and cuffs to the blouse or they may be attached by sewing the under thickness to the blouse in a plain seam turned toward the right side, pressing this back, and slipstitching or hemming the upper thickness over the stitching after turning in the edge a seam's width.

MIDDY BLOUSE

69. The only ways in which the boy's middy blouse, shown in Fig. 15 (b), differ from the girl's middy in Fig. 22 are in the addition of a yoke, both front and back, a shield, or dicky, in the neck opening, and the embroidered emblem on the sleeve.

For a boy of 4 years, provide about $1\frac{1}{2}$ yards of material 32 inches wide or $1\frac{1}{4}$ yards of material 36 inches wide. As illustrated, the entire suit is made of white galatea and trimmed with red or navy blue straight middy tape. About $4\frac{3}{4}$ or 5 yards of the tape should be provided to trim the middy as shown.

70. Making the Blouse. The yoke may be outlined on a plain middy pattern, or a special pattern may be used. In joining the yoke to the front and back sections, turn under the edges inch, baste and stitch twice to simulate flat-felled seams.

A pattern of the dicky is always included with a little boy's middy pattern. The simplest way of fastening this in the middy is to sew a button at each side where the dicky reaches the shoulder seam and work corresponding buttonholes through the middy near the shoulder seams. When buttoned in place, the buttons are concealed by the middy collar. Some patterns include both a front-and a back-shield portion. In this case, join them in the right shoulder and button the front to the back on the left shoulder. The sides do not meet under the arms but may be tied together at each side with tapes attached to the lower corners. This type of dicky is more comfortable for winter than for summer wear.

The embroidered emblem may be done by hand or purchased ready embroidered and applied.

SPORTS BLOUSES

71. In Fig. 16 is shown a type of blouse that is used for play, sports, and general rough wear. It is really a small version of a man's sports, or outing, shirt, being cut longer than the usual blouse and tucked into the tops of the trousers, which are supported by a separate belt.

To make the blouse as illustrated for a boy 6 years old, provide about $1\frac{3}{5}$ yards of material 32 inches wide or $1\frac{1}{4}$ yards of material 36 inches wide. The collar is made of material like the trousers.

Use flat-felled seams as in a man's shirt, and hem the front opening and the lower edges of the short sleeves. Finish the lower edge of the blouse with a hem \(\frac{1}{2}\) inch wide. Make the convertible collar double and apply it as in the case of a woman's dress or blouse.

TROUSERS

72. The trousers of little boys' washable suits are almost invariably of the length called "knee length," though in reality they are 1 or 2 inches above the actual bend of the knee. The legs are usually left open and not gathered in knickerbocker style, because the straight lines are so much simpler to launder as well as more comfortable to wear, particularly in warm weather.

The trousers shown in Figs. 14, 15, and 16 are made in the same way except for minor differences in finish. For example, buttonholes are made at the waist band of Fig. 14 because the trousers button to the blouse, whereas loops are applied to Fig. 16 so that a belt may be worn. All are made without linings.

73. Material and Pattern Requirements.—Trousers for boys from 4 to 6 years old require from $\frac{7}{8}$ to $1\frac{1}{4}$ yards of material 36 inches wide. The facing at the inside of the waist line is usually of long-cloth or muslin, requiring only a small strip.

A regulation trousers pattern should be used, such a pattern very often being included with blouse patterns.

74. Making the Trousers.—The making of washable trousers is almost as simple as the making of bloomers for little girls, and the two garments are similar in some points.

After the trousers are cut out, make the center-back seam, joining the two back-leg sections. This may be left as a plain seam,

as in Figs. 15 and 16, or the seam edges may be pressed to the left and a row of stitching done near the seam line on the right side of the material, as in Fig. 14. Then sew up side seams to within 5 inches of the top, making the same kind of seams as used in the back.

- 75. An inside flap is next prepared to cover an opening in the center-front seam. This opening is from 1½ to 2½ inches long and comes to about 1 inch above the inside-leg seam. To make the flap, cut two half circles of the material, having them a seam's width longer than the opening on either side. Place the two together and stitch around the curved edge, leaving the straight side open. Turn the flap right side out and press, and stitch near the edge on the curved side. Next, place the flap on the right front of the trousers at the point indicated for the opening, with the right side of the flap to the right side of the trousers, stitch it a seam's width from the edge, and fasten the threads securely.
- 76. Now place the right and left fronts of the trousers together and stitch above and below the opening. Take several back-stitches by hand at each end of the opening or stitch two or three times on the machine to prevent ripping. Press the seam edges and the flap to the left, and whip down the seam edge on the left side opposite the flap. Stitch the seam on the right side if this has been done on the other seams.

Finish the side openings with continuous or flat-stitched continuous plackets, and face the waist-line edges with longeloth or muslin, or with self-material if it is not heavy. The facings should be about $\mathbf{1}_4^4$ inches wide when finished. Finish the lower edges of the legs with 3 -inch plain hems. Work buttonholes at the waist line if the trousers are to button to a waist, or apply loops of self-material if a belt is to be used.

DRESSES FOR CHILDREN

STYLES AND MATERIALS

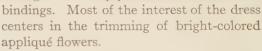
77. In developing dresses for children between the ages of 1 and 5, the mother does not have so great an opportunity as she will have when the children are older. Still, there are many styles and kinds of dresses from which to choose, and, as has been pointed out, there are many things to consider for the peace, happiness, and growth of the little one.

As little folks often require two changes of garments a day, the simpler their dresses are, the better. The materials to be used will, of course, depend on the purpose for which the dresses are intended. As a rule, though, they should be of a light or medium color and should have a very smooth surface, so as not to catch dirt quickly and to permit of easy laundering. If figured material is used, the figures must be small and dainty to be in keeping. The lines of such garments should be such that the garments will cause no unnecessary labor in washing and ironing.

BLOOMER DRESS

- 78. Following close on the "romper age" comes the time for the bloomer dress, which, for ordinary wear, is probably the most satisfactory sort of costume for a little girl. Bloomer dresses, as a rule, are made with a simple one-piece dress portion and separate bloomers made of material like that used for the dress, or, occasionally, of the trimming material.
- 79. The value of bloomers that match the dress can hardly be estimated. Such garments are a great aid to cleanliness, as they may be slipped over plain muslin panties or knitted union suits for protection; or, in warm weather, worn without drawers underneath; also, if made full enough, they answer very well as petticoats. Such bloomers will save the busy mother much time, as they wear longer than muslin undergarments and do not soil so quickly. For school or play, they are really more satisfactory than panties and petticoats, because they give plenty of freedom and serve to overcome unnecessary exposure.

- 80. Bloomer dresses are suitable not only for the very young child, but also for the girl of 9 or 10 years, especially if she is a very active type. Generally, however, the dresses for a girl more than 6 years old are made long enough to cover the bloomers. For tiny tots, bloomers made with ruffles in pantalet effect provide a very pleasing note in the costume.
- 81. The little bloomer dress shown in Fig. 17 is very simple as to construction, for the dress portion is entirely in one piece, requiring only under-arm seams, the side closing is merely a bound slash, and the neck and sleeve edges are simply finished with narrow



82. Material Requirements.—Materials such as gingham, chambray, cotton poplin, sateen, pongee, and even taffeta are suitable for bloomer dresses. Taffeta is especially pretty for this style when made with an abundance of frills and with bloomers ruffled in pantalet fashion. The appliqué may be of self-material in one or more contrasting colors or of contrasting material.

For the average child of 4 years, $2\frac{1}{4}$ yards of material 36 inches wide is required for the dress and bloomers.

83. Making Bloomer Dress.—Cut the dress with the aid of a kimono dress pattern that has considerable flare and cut the

bloomers with the aid of a pattern for drawers, providing a little extra fulness in the leg portions.

You may finish the bloomers the same as plain drawers, that is, with buttonholed bands that may be buttoned to the underwaist, and the leg portions with casings through which to run elastic or with double bands, as shown.



Frg. 17

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FRENCH DRESS

84. French dreme, are very long-waisted styles, usually bloused somewhat and having a skirt portion that, because of the length to which it is reduced, has a semblance of a ruffle. Such dresses are really a standard type for children between the ages of 1 and 5, as they are shown each season in varied form, but like all other standard types of garments. French dresses receive only minor consideration in some seasons.

Almost any of the material suitable for children's clothes may be used in the development of a French dress, but as a rule, espe-

cially if you wish a bloused effect and care to make tucks in the dress, you will do well to select a soft or sheer fabric that will appear very dainty, such as batiste, flaxon, lawn, dimity, or organdic.

85. The little French dress shown in Fig. 18 is a simple, pleasing type dependent on groups of pin tucks for its individuality. The neck and armhole edges are finished with narrow self-binding and trimmed with narrow ribbon bows. Matching ribbon is run through machine-hemstitched slits made in the narrow belt portion.

French dresses may be made with kimono or raglan as well as set-in sleeves and with a collar, if you wish, but a round or square collarless neck



Fig. 18

line is preferable. Also, such dresses may be cut in one piece without a separate skirt portion and the long-waisted effect obtained by means of rows of shirring or a wide sash of self-material or of ribbon tied around the figure.

86. Material and Pattern Requirements. For the average child of 4 years, provide $1\frac{3}{4}$ yards of 40-inch material and $3\frac{1}{2}$ yards of ribbon to develop the style as illustrated.

You may use plain foundation waist and sleeve patterns for cutting this dress.

- 87. Tucking the Material.—Before cutting the waist portion, make the groups of pin tucks in the material, first determining the distance the groups should be spaced to appear attractive and taking the greatest care to make the tucks, whether formed by hand or by machine, uniform in width and spacing. By tucking one side first and then using this as a guide for tucking the other side, you will be assured of accurate results.
- 88. Cutting Out the Material.—In arranging the waist pattern pieces on the material, lay the center front on a lengthwise fold made in the direct center of the space between the two central groups of tucks, and the center back along a lengthwise thread. In cutting, allow for hems at the center back and allow as much length in the waist portion as you desire. Then, for the skirt, cut two widths of material as long as is necessary to make the dress of the proper length plus allowance for the tucks and a hem of the depth you desire.
- 89. Hem Allowance in Children's Garments.—In allowing for hems in children's clothes, provide as much width as the design of the dress and prevalent styles permit, and, as an added provision for letting down the hem, when necessary, make allowance for a tuck that may be put in the under side of the hem. This second precaution, however, is one that it is impossible to observe satisfactorily if the dress or skirt is flared at all decidedly or if the material is sheer and the tuck would be evident from the right side.
- 90. Making the Dress.—After making the waist and skirt portions of the dress, prepare to join them by gathering the waist line of each. Then, in the fitting, determine how long the strip for the belt should be so that it will permit some fulness in the waist and still allow the dress to hang practically straight and be amply loose. Cut the belt $1\frac{3}{4}$ to 3 inches wide and make allowance in length for the finish at the center back.
- 91. If you wish to have the belt secured by means of machine hemstitching, as illustrated, turn under both edges about \(\frac{1}{4} \) inch and, in the fitting, pin one turned edge over the gathered waist portion and the other over the gathered skirt portion, adjusting the fulness in each so that it appears correct. Then mark the points where you wish the openings for the ribbon, taking care to space them equally.

92. After having the machine hemstitching run along the upper and lower edge of the belt, cut away any surplus of the waist or skirt material underneath and then have the double vertical lines hemstitched for the eyelets, or openings, for the ribbons. Finish the ends of each of these rows of vertical hemstitching by drawing the thread ends through to the wrong side and tying them securely.

If you prefer, you may work the eyelets by hand or use embroidery beading and merely stitch the edges of this to the waist and skirt.

YOKE DRESS

93. For the party frock of the child from 2 to 6 years, there is probably no more becoming style than the type of dress having a

shallow yoke and a straight, gathered skirt. This offers a foundation that may be varied to suit any special occasion and made becoming to any child by using different materials and colors and applying the trimming in various ways.

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The materials commonly used for little party dresses are plain or embroidered batiste, plain, embroidered, or printed organdie, dotted Swiss, voile, dimity, crêpe de Chine, and Georgette crêpe. Suitable trimmings are ruffles of lace, footing, self-material, or material of a contrasting texture, such as taffeta ruffles on a Georgette dress. Fig. 19 shows an attractive little dress of flesh pink Georgette or voile trimmed with ruffles of self-material, tiny rosebuds, and entre deux.



94. Material and Pattern Requirements. -To make the yoke dress as illustrated for a child of 4 years, provide 2^1_8 yards of material 36 to 40 inches wide, $\frac{2}{3}$ yard of entre deux, and three clusters of ribbon rosebuds. If you desire to use lace or footing ruffles instead of self-material, supply 1^1_2 yards of material and about 14^3_4 yards of lace. To determine the exact amount of ruffling needed, either of self-material or lace, measure around the lower edge of the skirt, multiply this measurement by the number of ruffles you desire,

measure around the neek line and sleeve and multiply the sleeve measurement by the number of ruffies wanted on the two sleeves. Then provide a length equal to one and one-half times this entire amount plus a small additional allowance.

- 95. You may use a pattern having the lines of the illustration or, since the dress is so simple, you may use any good-fitting, set-in sleeve pattern for cutting the yoke by simply drawing straight lines on the pattern pieces to outline the lower edges, placing these slightly below the center of the armhole edges. Then, for the skirt, cut two straight pieces of a width that will give the amount of fulness you desire and long enough to extend from the bottom of the yoke to the length you wish the skirt, plus allowance for seams and a ½-inch hem.
- 96. Preparing the Ruffles.-If you wish the ruffles finished with picoting, have the machine hemstitching done on the material before you cut them, for by planning them in this way, you can arrange to have one row of hemstitching, when cut, provide a picoted edge for two ruffle sections. Cut one end of material straight across on a thread. If you want the ruffles to finish 1 inch wide, measure 1; inches from this end and run a row of bastingstitches from selvage to selvage to mark the position of the first row of hemstitching. The additional ! inch provides for finishing the top of the rufile. Then $2\frac{1}{2}$ inches from this row of basting, run another row. Use enough rows of basting to provide the desired amount of ruffling, keeping all of them 2! inches apart and bearing in mind that, after all of the hemstitching is done, you will cut half way between the rows of hemstitching as well as through the center of each row, thus giving twice as much rufiling vardage as hemstitching yardage.

After the ruffles are hemstitched and cut apart, join the sections in one long strip. If the selvage is inconspicuous, whip the edges together. Otherwise, use plain or French seams. The ruffling can be done on the sewing-machine attachment.

97. Making the Dress.—Make French seams at the shoulders and hems at the center back of the yoke. Use French seams to join the skirt sections, and gather the entire upper edge with the exception of a space of about 5 inches at each under-arm seam, which must be shaped for the armhole. Join the gathered skirt to the

yoke with entre deux, rolling both edges of the entre deux. Slash the skirt 2 inches at the center back in line with the yoke opening and finish with a narrow, continuous placket. Insert the sleeves with French seams.

In binding the neck line, catch the ruffling in the first seam. Even off the skirt around the bottom, if necessary, hem with a ½-inch hem, and apply the ruffles, beginning with the lower one. In doing this, turn the raw edge under and stitch close to the turn. Let the bottom of each ruffle just overlap the top of the one below it. When the group of three ruffles is finished, measure up from the top of the upper one a distance equal to the space they cover and mark the position for the bottom of the next group. Be careful to keep this space even around the entire skirt. Finish the sleeves with narrow hems and ruffles.

WRAPS FOR CHILDREN

STYLES, COLORS, MATERIALS

98. The two elements that are generally emphasized for children's garments of all kinds, simplicity and practicability, are especially applicable to children's wraps. In addition to these, another element of great importance is protection, or warmth. Because children, as a rule, are very active, their wraps should be made so as not to be a hindrance to them in any way.

They should be developed in styles that follow normal seam lines in general, and are reasonably straight and close, for such effects stay in position better on the figure and, especially for winter wear, serve to keep out the cold air much more effectively than do draped or loosely modeled styles, even if made of the same kind of material.

99. Capes and coats in loose effect, however, are by no means excluded from the types of wraps suitable for children, for both have a place in the child's wardrobe in seasons when they are sponsored for women's wear. For instance, capes may be cut to fit closely through the shoulders and be provided with openings for the arms, thus minimizing the annoyance of their tendency to slip out of position and proving very desirable, if made of rubberized material for rainy-weather wear, or, if made of a woolen fabric,

for wear when only a light wrap is needed. In cold weather, a cape might be worn over a coat or sweater for added protection.

- 100. For party and dress-up wear, when a slight sacrifice of the features considered essential in children's clothes is permissible, capes and wraps may be developed in more extreme styles from the loveliest of silk and woolen fabrics. Even so, the note of luxury should by no means be made predominant in the garment, and in any case, it should be regulated by the character of the other garments in the child's wardrobe.
- 101. Colors and Materials.—The loveliness of white coats for tiny tots is a big point in their favor, but unless they can be kept spotlessly clean, it is better to make even the first short coat of a softly colored fabric. Colors that are considered correct for children's coats vary as do colors for women's coats. Therefore, seasonal preference should be considered in the selection of colors.
- 102. For summer wear, such materials as serge, light-weight shepherd's check, wool poplin, taffeta, satin, pongee, linen, and cotton corduroy, generally unlined, are suitable, while for winter wear, velours, broadcloth, velvet, velveteen, corduroy, tweed, cheviot, and homespun make up a good list.

Occasionally new fabrics suitable for children's coats are introduced, and almost every season the revival of an old fabric suggests possibilities for children's garments. For this reason, it is advisable to note fashion items concerning children's wear and be guided by these in the selection of fabrics as well as colors.

103. Construction of Coats. The making of children's coats involves practically the same construction details as the development of coats for women except that in seasons when closely-fitted effects are in vogue, children's coats are made on straighter lines and with less interlining for tailoring purposes than women's coats. Interlinings for warmth, however, are just as essential in children's as in women's coats.

The making of a coat of woolen fabric for a child requires the careful pressing of each seam as it is completed as does the making of a coat for a woman. A knowledge of tailoring methods is quite necessary for perfection of finish in both. However, equipped with the information on garment construction which you have already

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mastered, you need have no hesitancy in attempting to make a child's coat of cotton, linen, or silk material, for its development involves details that are but very little different from those included in dresses.

SILK COAT

104. In Fig. 20 is illustrated an unlined silk coat that, although developed along very simple lines, is very attractive because of its use of the material on the opposite grain for the collar, cuffs, and

front band. As shown, the coat is made of faille silk, but for every-day wear in warm weather it would be very attractive in cotton piqué, either white or colored. A washable coat of this kind is a very practical garment to have in a little child's wardrobe.

105. Material and Pattern Requirements.—About $2\frac{1}{4}$ yards of material 36 or 40 inches wide is needed to cut this coat for a child 6 years old. Provide 3 covered buttons and $\frac{1}{4}$ yard of matching silk cord or cable cord to be covered with self-material for loops.

A child's plain box-coat pattern with a convertible collar and center-front closing may be used for cutting this coat. Straight bands are applied at the closing edges to give a double-breasted effect.



106. Cutting the Material.—The pattern you use will, no doubt, provide a section for cutting front facings. Do not cut these for this coat, as the band of material on the opposite grain finishes the edges of the closing. Cut both the front and the back sections to fit up close to the base of the neck, and allow for a hem about 1 inch deep at the bottom of the coat. For each front band, cut a strip of material on the crosswise grain, as long as the opening edge and $5\frac{1}{2}$ to 6 inches wide. Cut the collar and cuffs so that the ribbed grain runs across them, allowing 3 inches at each end of the collar for crossing the ends of the front bands.

107. Making the Coat.—Use French seams for the sleeve, shoulder, and under-arm seams, or, if the material is too heavy for these, make plain seams and bind the edges.

To apply each of the front bands, place it with one long edge even with the center-front edge of one of the coat-front sections, right sides together. Baste and stitch $\frac{1}{4}$ to $\frac{3}{8}$ inch from the edge, press the seam toward the band, turn the free edge under, and slip-stitch it over the stitching. Press the whole band, and finish the bottom end by cutting it $\frac{3}{8}$ inch below the point where the lower edge of the coat hem will come, turning in and slip-stitching the edges.

Apply the collar as you would any convertible collar. The cuffs should be double to conform with the collar and front bands. Hem the lower edge of the coat as invisibly as possible. In case the material is heavy and plain seams with bound edges are used, bind the edge of the hem instead of turning it in \(^1_4\) inch, and slipstitch the binding to the coat.

108. Making and Applying the Loops.—For the button loops, either cover \(\frac{1}{4} \) yard of cable cord with self-material or provide matching cord. In either case, let it form loops just deep enough to button and unbutton easily and whip it flat to the edge of the coat between the loops. Since the buttons are sewed to a single thickness of material, use under each a small pearl button with four holes, sewing through these to remove the strain from the material.

COSTUMES FOR GIRLS AND MISSES

LINES, MATERIALS, COLORS

109. The construction details of garments for girls and misses are almost identical with those for garments intended for the mother or the older sister. It is chiefly in the lines and the materials that costumes for young people differ from those for adults.

The garments for the young girl and the miss are almost entirely in straight-line silhouette rather than in curved outline, because they fit more loosely than those for an older person and almost invariably hang straight from the bust line to the hem. Once the neck, shoulder, and armholes are shaped with true foundation patterns, the remainder of a young person's garment will take care of itself, its fitting being simply a matter of retaining proportions.

The materials for girls and misses' costumes demand particular care in selection, inasmuch as such clothes are so much simpler in line, and, of course, in construction, than those for adults. Never should a mature woman's material, such as large-figured brocades, heavy weaves, and prominent striped and flowered effects, be used for youthful persons. Such materials are absolutely devoid of any expression of the juvenile; indeed, they are almost unfair to the girl herself. Smooth, soft weaves that will plait and shirr well and cheerful, pretty, youthful colors should invariably be chosen if stylish, pleasing juvenile garments are to be had.

BLOUSES

VARIETIES OF BLOUSES

- 110. The types of blouses that are suitable for young girls are not many, but by varying the color, material, and trimming, a great deal of variety is possible. The overblouse is usually the most successful, and is worn by girls of all ages in its two most popular forms, the jumper blouse and the middy. These are particularly desirable because there is no pulling apart of blouse and skirt at the waist line when they are worn. Blouses of the tuck-in, or shirt-waist, type are also suitable for misses for wear with tailored suits and hiking or sports clothes. They are usually made much like a man's shirt with a small turn-over collar and shirt cuffs, and are worn with tailored neckties. Some girls prefer the more girlish effect of the Peter-Pan type of collar and turn-back cuffs. Windsor ties are suitable with these.
- 111. The jumper blouse is simply a plain blouse or the waist of a dress with an elongation below the waist line. It may have any type of collar that is especially becoming to the wearer, though the small turn-over is perhaps the most popular among young girls. Set-in sleeves are usually best because they are in keeping with the more or less tailored effect desired, but other types may be used if particularly becoming. The sleeve finish should harmonize with the neck finish. Jumper blouses for older girls may be belted, but are usually best without a belt for the girl who has not reached her teens.

112. The *middy* blouse, which is made on the order of a midshipman's or "middy's" blouse, is distinguished by its simplicity and straight lines. The true middy has a regulation sailor collar and long sleeves with plain band cuffs trimmed to match the collar, this trimming usually consisting of three rows of braid, stitched flat. Other appropriate trimmings are embroidered emblems and chevrons



on the sleeves. Such a blouse owes its popularity to the fact that it may be made with ease, worn with comfort and becomingness by practically every type of girl, and laundered and cared for with a minimum amount of effort.

JUMPER BLOUSE

113. In Fig. 21 is shown a typical jumper blouse, finished with simple collar and cuffs and worn without a belt over a skirt of contrasting material. This plan of having the blouse and skirt of different materials makes it possible to use short lengths and remnants to good advantage. The colors and materials must, of course, be chosen to harmonize with each other and to be appropriate to the age of the girl.

114. Material and Pattern Requirements. A blouse of this kind should be made of material that is not transparent, and preferably one that is plain in color unless the skirt is to be like the blouse, when figures and checks can be attractively used.

Appropriate materials are cotton or silk broadcloth, linen, pongee, silk or wool crêpe, jersey, flannel, and similar fabrics.

As illustrated, the blouse is made of broadcloth and worn with a plaid flannel skirt. If a washable skirt is desired, use plaid gingham for it, and make the blouse of plain gingham or chambray matching the predominant color.

For a blouse of this kind, two lengths of material from the shoulder to the bottom are usually sufficient unless it is very narrow, as the \$ 11

sleeves can be cut from the material at the side of the front and back sections. To make the blouse for a girl of 12 years, provide about 2 yards of material 36 to 40 inches wide. For the bindings and tie, supply $\frac{1}{8}$ yard of darker color, or use bias tape for the bindings and matching ribbon for the tie.

Any well-fitting, plain foundation pattern with set-in sleeves may be used as a cutting guide for this jumper. If a dress pattern is used, cut it off at hip length. A slight amount of fulness is allowed over the hips and disposed of by buttoning it into soft folds after the jumper is on the figure.

115. Making the Blouse.—Plain seams are preferable to French seams for the sleeve, shoulder, and under-arm seams of the blouse because of the fact that comparatively heavy material is generally used. Slash the front 4 or 5 inches on the center-front line to provide an opening. Bind this and the collar and cuffs with contrasting material.

Finish the bottom of the jumper with a 1-inch hem, which may be machine-stitched or hemmed invisibly by hand. Hem the tops of the pockets and stitch them to the blouse around the bottom and two sides.

As a last touch, fold in the fulness at each side so that the blouse fits closely over the hips, dividing the fulness equally between the two sides. Let the fold come on a line with the under-arm seam, make two loops on the edge of the fold, and sew two buttons in corresponding positions over the seam. This provides a slight fulness through the body portion of the blouse that is very becoming to a slender child, and at the same time gives a trim, well-fitted effect.

REGULATION MIDDY

116. In Fig. 22 is shown a regulation type of middy blouse that is excellent for school wear and especially good for gymnasium or sports wear. This is modeled on simple straight lines and has the sleeve fulness stitched into three plaits and secured in the cuffs.

Middy blouses are usually made of white drilling of a rather fine quality. However, Indian head, galatea, linen, flannel, and serge in white, tan, and medium dark blue are likewise employed. Very often collar and cuffs of a red or blue cotton fabric or of flannel are provided for a white blouse, and sometimes an entire middy is made of red or blue flannel. Khaki is especially satisfactory for outing wear.

A precaution to observe when two colors or two kinds of material are to be used together is to test the fastness of the colors and to shrink both materials. The shrinking is really very necessary when flannel is to be used for the upper collar portion and a cotton fabric for the under collar portion; otherwise, they are apt to shrink unevenly in the laundering and produce a drawn effect.



117. Middy ties may be of red, blue, brown, or black, according to the color of the middy and its collar, or to the decidedness of contrast that you desire. They are usually made of soft taffeta or satin in sizes ranging from 24 to 36 inches square or in triangular form including half of a square of such size, the raw edges being finished with narrow hems. To adjust the tie, slip it under the collar with the diagonal side at the neck line, first folding it diagonally through the center if it is a square; then tie the pointed ends together in a soft, loose, double knot at the front.

118. Material and Pattern Requirements.—For the average girl of 12 years, provide 2 yards of material 36 inches wide for a middy of the kind that is illustrated. If you wish the collar and cuffs of contrasting fabric, supply $\frac{3}{8}$ yard of this.

In cutting out the middy, use a pattern of special design that has the

under-arm seam moved forward so that the sleeve seam may be made continuous with it.

119. Applying the Facing. -In making the blouse, apply the facing before stitching the shoulder seams. Place this so that its lengthwise center is over the center front of the blouse, its right side facing the right side of the middy, and the neck edges of both even, as at a, Fig. 23. Stitch a rather narrow seam's width from

the center front down one side, as at b, tapering the width of the seam near the termination of the opening at c, in order to make it as narrow as possible at this point and thus prevent the formation of a plait here when the facing is turned to the wrong side. Then, without removing the work from the machine, turn it and continue stitching up the other side. Next, slash the two thicknesses of

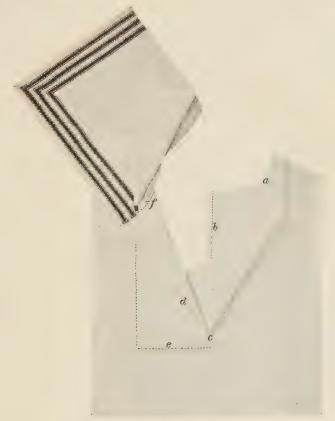
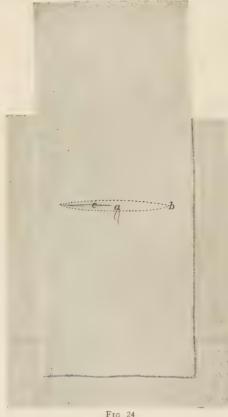


Fig. 23

material between the rows of stitching, extending this slash to within about $\frac{1}{16}$ inch of the point formed at the lower end, and press the seams open. Then turn the facing over to the wrong side on the seam line, as at d, and press it flat, being especially careful to eliminate any wrinkles at the lower end of the opening. Turn under and baste the outer edge of the facing flat to the middy and secure

this edge with close hemming-stitches, or with machine stitching. provided you do not object to the stitching showing on the right side, as at e.

120. Making the Pocket.—While the front section is still separate from the back and sleeves, make the inserted pocket, as



it is much easier to handle in this flat form. Mark the line for the pocket in the position shown in the illustration, place over the marked line a straight strip of self-material 1½ inches wider than the length you desire the opening and about 10 inches long, as in Fig. 24. Arrange this strip so that an equal amount of material extends beyond each end of the marked line and also above and below it.

Mark on the strip the line for the opening directly over the line marked on the blouse, and stitch the strip in position, starting at the center about \frac{1}{8} inch below the line, as at a. Gradually curve the stitching to the end of the marked line, as at b, then stitch above the line in a gradual cruve, as

shown, not more than 1 inch above the marked line at the center and from this point to the opposite corner and then back to the starting point, a. As most of the strain on a pocket comes at the ends of the opening, there is a particular advantage in starting the stitching at the center where it is subject to little strain and, therefore, not likely to be pulled out. Tie the ends of the threads at a securely and cut off the surplus length.

Next, slash through both thicknesses of material along the marked line, as at c, starting at the center and cutting to within two or three threads of the stitching at one corner and then slashing to the opposite corner. Turn the facing strip to the wrong side on the stitched line and baste it along the edge, as at a, Fig. 25. This shows just one end of the facing strip drawn through the opening.

After drawing the other end through and basting all around the edge, mark or baste another line about \(\frac{1}{4} \) inch above the opening, as at b, and another 1/4 inch below it. also one over each end of the pocket to meet the lines above and below. Then stitch all around the opening less than $\frac{1}{16}$ inch from the edge, and along the marked line in rectangular effect beyond the opening, stitching through the facing that is turned to the wrong side as well as through the waist portion. The stitched lines in Fig. 26 indicate the manner in which the stitching should be done.

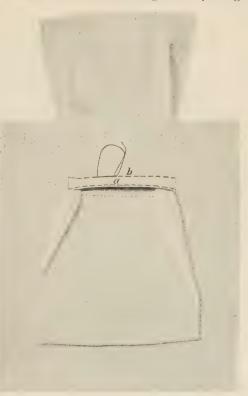


Fig. 25

side stitching completed, turn the upper end of the facing strip down over the lower end, pressing it down over the stitched line. Pin these two sections together, keeping them separate from the waist in order to form the pouch section. Cut off the lower edges so that they are even in length and the corners are curved, as at a, Fig. 26. Then, starting at the upper end of the pouch as close as possible to the seam indicating the end of the opening, stitch down each side of the pouch, as at b, and across the bottom.

Finish the raw seam edges by trimming them an even width and overcasting them.

122. Finishing the Lower Ends of the Sleeves.—All middy seams are finished as flat-felled seams so that both rows of stitching show on the right side. Before thus stitching the under-arm and sleeve seams of the middy, finish the lower edges of the sleeves. To provide an opening at the lower end of the sleeve seam, follow the illustration in Fig. 27, which shows the sleeve turned wrong side out and the seam ripped loose for about 1 inch to show the upper end of the sleeve opening.

Face the upper edge, as at a, for a distance of about $2\frac{1}{2}$ inches, having this facing narrow enough so that the stitching will be in a continuous line with the first stitching of the flat-felled seam. Slash the seam allowance on the under edge across to the seam line so that it may be turned to the opposite side in a hem, indicated by b. This is used as an underlap. The row of stitching shown is done in line with the second row of stitching of the sleeve seam and holds the hem which does not show in the illustration. Also, lay and baste the sleeve plaits in position, folding in as much fulness as

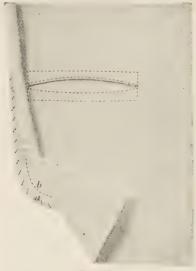


Fig. 26

must be eliminated to make the sleeve fit the cuff properly. To secure these plaits, stitch them for 2 or $2\frac{1}{2}$ inches close to their outside folds, as at c.

If you have provided braid for trimming, stitch this to the cuffs and also to the collar before joining them to the blouse. Baste the braid with small stitches and stitch on both edges, using great care to have both the lines of the braid and the stitching very straight and accurate, for this does much to give the middy a tailored effect. Face the cuffs and apply them to the sleeves by stitching the facing to the sleeve

finish, as at d, then turning under the upper edge of the cuff portion, as at e, and basting it flat over the joining of the facing. Use

extreme care in doing this work in order to insure accuracy when the sleeve and under-arm seams are stitched. After basting, stitch all around the cuff on the basted line.

123. Finishing the Middy.—With the cuffs applied, stitch the sleeves to the armholes of the middy in plain seams that are turned to the right side of the garment in preparation for machine fells, cut away a portion of the seam allowance of the sleeve, turn the

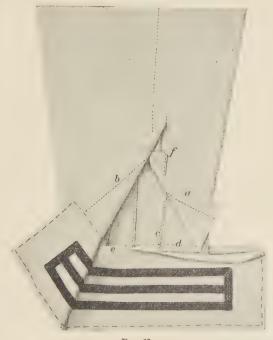


Fig. 27

middy seam allowance over this for a flat fell, and stitch it down flat. This will make the stitching appear on the middy portion rather than on the sleeve.

Finish the under-arm and sleeve seams as machine fells also, turning them toward the back. Cut away the surplus of the seam allowance on the under edge of the seam and turn and stitch the other edge over this. Let the seam end at the upper end of the facing at f, thus blending it into the sleeve opening. Apply the collar as you would a convertible collar, first clipping the neck line, as at f, Fig. 23, to avoid a drawn appearance.

SKIRTS

STYLES AND WAIST-LINE FINISHES

124. Skirts for girls are usually cut quite straight of line, the width depending on seasonal requirements, with the fulness either plaited or gathered in at the waist line. When circular effects and godets are in fashion, skirts for girls are cut along these lines, but extreme effects are always avoided.

Plaited skirts are of many kinds, from those having only one or two plaits to those that are quite full and plaited all around. The kinds of plaits also vary from season to season, knife plaits, box plaits, inverted plaits, and accordion plaits being the kinds most commonly used.

Skirts that are to be gathered often have some of the fulness removed at the waist line by goring the upper part slightly.

The usual methods of finishing the waist line are: joining the skirt to a waist lining or camisole; finishing the waist line with a band and buttoning or snapping it to an underwaist; finishing it with a band snug enough to rest on the hip bones; and joining the top of the skirt to a semi-fitted yoke with elastic at the waist line.

SKIRT WITH SMALL NUMBER OF PLAITS

125. In Fig. 21 is illustrated a simple skirt, having two knife plaits arranged to give a panel effect at the front, the stitching near the edge of the plaits adding to this effect.

To make this skirt for a girl of 12 years, supply 2 lengths or about $1\frac{3}{8}$ yards of material 40 inches wide, or one length of material 54 inches wide. If the material is plaid, as illustrated, allow $\frac{1}{8}$ to $\frac{1}{4}$ yard for matching the plaid in the narrow material. With the wider material, no matching is necessary. For the waist lining, provide 1 yard of material 36 inches wide.

A pattern is not necessary for this skirt as the waist can be cut by a foundation dress or blouse pattern and the skirt consists of straight sections.

126. Making the Skirt.—Prepare the waist lining first, cutting the neck line low enough so that it will not show under the opening

of any blouse to be worn with it and the armholes rather large for comfort. Finish both neck line and armholes with narrow hems. The waist should fit the hips fairly snugly and the length of the waist should be from 2 to 5 inches shorter than the blouse to be worn with it.

If 40-inch material is used, make the back and sides of the skirt in one piece from one skirt length and the front panel from part of the second length, joining them in the folds of the plaits. Turn the plaits toward the front, making them from 2 to 4 inches deep, as required to make the plaids match, and stitch them $\frac{1}{2}$ inch from the edge through the upper half of their length, slanting the stitching toward the fold at the end, as shown. Hem the lower edge of the skirt and press the plaits. Gather the upper edge just slightly at the back and sides in order to have the material fall in a straight grain at all points on the figure. Then join it to the waist lining, and by varying the depth of the seam make any adjustments necessary to have the lower edge even. Trim the seam off to even width after the stitching is done, and finish it by covering the raw edge with a narrow bias facing.

FULL-PLAITED SKIRT

127. The full-plaited, or kilted, skirt, as shown in Fig. 22, derives its name from the kilted skirts of Scotch costumes. Kilted skirts are plaited all the way around, the plaits being made so that they just meet one another and are of the same depth their entire length.

For the average girl of 12 years, $2\frac{1}{4}$ yards of 36-inch material is required for this style.

128. Making Plaited Skirt.—In making such a skirt, first join straight lengths of material to provide a width equal to three times the child's measurement at the point where the skirt joins the waist to which it is fastened. If this is at the waist line, take the measurement loosely; if over the hips, take it moderately tight. Each of the lengths should correspond in depth to the skirt length plus allowance for a hem.

If one or three lengths of material are used, leave the center-back seam open, so that the skirt may be laid out flat for the plaiting. If the skirt is in two pieces, you will probably find it less confusing to stitch both seams, even though this does not permit the material to be opened out flat for plaiting. It can be handled very well by

slipping it over an ironing board.

Baste and stitch the hem before plaiting the skirt. Then determine the depth of the plaits by deciding how many you wish to have on each side and dividing one-half the measurement taken at the waist or hip line by this number. For instance, if the measurement you have taken is 30 inches and you wish eight plaits on each side, divide one-half this measurement, or 15 inches, by eight, which gives a plait width of 1% inches, or the distance the upper edges of the plaits will be apart.

129. In doing the plaiting, mark the center-front and the center-back lines, and, starting at the center-front, lay plaits of the depth you have estimated, turning them toward the back and thus forming a box plait at the center front and an inverted plait at the center back. If you lay the plaits accurately, so that their edges just meet underneath, you will find that they require the exact amount of material you have allowed.

If you have left open seam edges at the center back, join these and press the seam open. Stitch this seam with the hem that was laid at the lower edge opened out at the center back, and then secure the hem back in position.

- 130. If the skirt is planned to fall from the hip line, a placket opening is unnecessary for it can usually be slipped over the head quite readily. If it falls from the waist line, it will be necessary to make a placket opening. To provide for a placket, either leave the center-back or the left-side seam open at the upper end and finish the opening with a continuous placket; or, if you wish to have the placket in some other position, slash the underneath fold of a plait and finish it as a bound slash.
- 131. Finish the waist-line edge of the skirt with a belt supplied with buttonholes so that it may be buttoned to an underwaist or sew the skirt directly to an underwaist, cut on plain, straight lines. In either case, with the plaits laid in position, run a row of running-stitches along the waist line of the skirt. Then, if necessary when joining the skirt to the belt or underwaist, draw up the running threads a trifle so as to "ease" the plaited portion in position and prevent the plaits from appearing drawn. Try the skirt on at this

time to observe whether or not it is even at the lower edge; if any adjustment is necessary, make this by dropping or lifting the skirt from the waist line rather than by changing the hem.

If you are applying the skirt to an underwaist, stitch the plaits flat to the underwaist without turning under the upper edge; then cover the raw edge with a narrow bias facing, which will insure a neat, flat finish.

SHALLOW-PLAITED SKIRT

132. Skirts are frequently made with plaits that are not so deep as to meet one another, and, therefore, these skirts are not so wide and do not require so much material as full-plaited skirts.

To develop a shallow-plaited skirt, follow the method just given for determining how far apart the edges of the plaits may be. Then, to know how much material to fold under in each plait, divide one half of the entire width of the skirt material by the number of plaits to be made on each side. This will give you the number of inches to be used for each plait. From this number, subtract the number of inches that each plait is to appear in width when finished, or, in other words, the number of inches that you obtained when you determined how far apart the edges of the plaits should be. The remainder will be the total number of inches to be folded under. This folded-under portion, being of double thickness will, of course, be only half as wide when finished as the total number of inches used for it. Continue with the plaiting, measuring off and folding under the same amount of material for each plait.

133. Plaid Plaited Skirt.—In the plaiting of a skirt of plaid material, very diverse effects may be developed from varying the depth of the plaits. Sometimes an almost solid-color effect may be obtained. Again, the colors may be balanced or a greater proportion of one or the other may show. The effect may be lightened or darkened, made heavy or delicate, according to the desire of the maker. In any case, however, the method given in Art. 132 for determining the amount to fold under each plait is the one that is generally used, for the plaits will appear at their best if they are turned on corresponding lines in the plaid and the depth regulated by the general effect.

PLAITED BLOOMERS

134. The plaited, or gymnasium, bloomers that are illustrated at the left of the skirt in Fig. 22, may be developed in a manner similar to that employed in the making of a plaited skirt.

Sateen and serge are the materials generally used for such bloomers. For the average girl of 12 years, $2\frac{1}{4}$ to $2\frac{1}{2}$ yards of 36-inch material or $1\frac{1}{2}$ yards of 54-inch material are required for this garment.

If you use material less than 48 or 50 inches wide, you will find it necessary to piece the bloomers. Plan this piecing so that it will fall at the inside edge of one of the plaits in the back portion and thus be inconspicuous.

135. Making Plaited Bloomers. To make the bloomers, lay the plaits in the material, arranging them to form an inverted effect at the center front and center back and box plaits at the sides. Then, with the aid of a bloomer or drawer pattern, shape the inside leg portion only, leaving the remainder of the edges straight. Form a casing at the lower edge of each leg portion after the plaits are basted in position. Then, at each center side, make a slash from the waist line and finish as placket openings. The waist line may be finished with a band and buttoned to a waist, or it may be sewed to a waist.

Bloomers for girls in their teens may be finished with a placket on one side only and a waist band close-fitting enough to stay in place without being attached or buttoned to an underwaist.

DRESSES

IMPORTANT TYPES

136. Dresses for girls and misses usually have some seasonable style points in common with those for women. This is especially true of dresses for older girls. It may be a trimming, a particular cut of the sleeve, the line of the skirt, some particularly seasonal use of plaits or shirring, or the unusual location of some construction line that forms the connecting link between the girl's dress and that of her mother.

There are, however, some dresses that may be considered type dresses, so little do they vary from season to season. Among these one might name the smocked dress, so universally becoming to younger girls, the simple one-piece dress with a gathered skirt joined to a plain blouse, the straight-line coat dress, and the robe dettyle so much favored for party wear by misses. There is never any doubt about the appropriateness of these dresses for their wearers provided the right material is chosen for them, while dresses that

incorporate very many features of the mature mode must be chosen with care and caution lest they appear too mature

and sophisticated.

SMOCKED DRESS

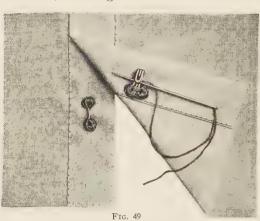
137. The smocked dress, because of its simplicity, is ideal for girls from 2 to 12, and, if modified, for older girls as well. There is enough variety possible in the arrangement and placing of the smocking on these dresses to make them becoming to children of every build and type. The dress illustrated in Fig. 28 has epaulet sleeves with smocking below at the shoulders, both front and back. A similar effect is achieved by using set-in sleeves and slashed darts at the armholes with the fulness smocked. The raglan-sleeve dress with smocking all around the neck line or confined either to the front and back sections



or to the sleeves, is a favorite type for children and girls of all ages A variation of this is seen in the peasant blouse and dresses worn by misses. Some smocked dresses have yokes at the front and back, or just at the front, with straight skirts smocked to them. Still another type smocks a small amount of fulness at the center front and back.

The materials appropriately used for smocked dresses offer quite as wide a range for selection as do the different arrangements of the smocking. They include chambray, gingham, cotton crépe, English prints, chintz, challis, pongee, crépe de Chine, and Geor-

121. Buttonholed Hooks and Eyes.—When hooks and eyes are used, securing them with over-and-over-stitches is generally



satisfactory. If you want an especially neat and substantial finish, however, you may secure them with buttonhole - stitches, as shown in Fig. 49. To sew on hooks and eyes in this manner, take the buttonhole-stitches close enough together to cover entirely each of the rings, as illustrated.

The needle is shown in position for sewing through the hump of the hook, after the end of the prong has been securely sewed down.

122. Blind Loops.—Blind loops, an example of which is shown at *a*, Fig. 50, are often used with tiny hooks when an especially soft

finish is desired. Use thread of a color that matches the material, knot it, and bring the needle up in position for the loop. Take three stitches of the length you desire the loop, one over the other, making

stitches the same length on the wrong side, also, as at *b*, and work over them with single-purl buttonholestitches, as at *c*, forming a bar with the purled edge toward the closing.

By inserting the blunt, or eye, end of the needle first, as shown, you avoid catching the stitches through the material underneath. When

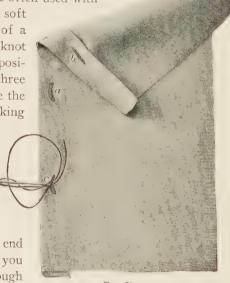


Fig. 50

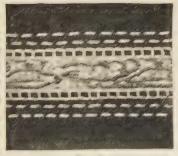
you reach the end of the loop, fasten the thread underneath with several tiny stitches.

material, such as plain-colored challs, the trimming may consist of the converse of the converse of the converse of the substituted for the ribbon, and embroidery stitches used or not as preferred

141. Material and Pattern Requirements. For the average end of 10 min and the end of the about $2\frac{1}{4}$ yards of national 30 min which will be a substitute of 40 min which which the results of the end o

Any validities in contact pattern with retain these may be used for the contact of the pattern one not provide for the abundant of figure at the security of and retained any to give the desired fully to the contact. At the exact is perfectly straight it does not require a pattern. Use two widths of material, or slightly less, if a narrower skirt is preferred.

142. Making the Dress. The second process of the second process of



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143. The recommendation is allowered in Fig. 30 which there were present and require emoratory on dark tilk or cloth Barte the recommendation with the embroidery thread that matrice one of the colors in the robon blanker trivial it to the material, catching just the edges of the ribbon with the stitcher Take there trivial is to be under the clother transfer of the probon and the correction of the ribbon and the correction of the ribbon and the

color in the ribbon, run a row of running-stitches about 4 inch from each row of blanket-stitching. Complete the embroidery with a second row of running-stitches on each side, using thread of the color that was used for the blanket-stitching. Other simple

stitches may be substituted for these if

preferred.

If lace insertion is used on a sheer cotton or silk in place of ribbon, it is well to use white embroidery thread for all the stitches.

144. Finishing the Dress.—Cut the neck line in a shape becoming to the child. The one illustrated is round at the back and square in front and just large enough to slip over the head comfortably. Finish it with a bias binding of self-material, applied by hand.

Finish the sleeves with band cuffs \(^3_4\) to 1 inch wide. Make a tie belt of self-material, long enough to tie in a bow with long ends at the back and wide enough to cover the joining of blouse and skirt effectively.

COAT DRESS

145. While the term coat dress may call to mind pictures of slenderizing models for the mature figure, this type of dress can, with proper emphasis on youthful simplicity, be made very becoming to the miss of 14 years and upward. While it is not necessarily a slenderizing model, it is well to remember that there are some too plump figures even among the youthful that look very smart in the coat dress. And it is

equally becoming to the slender girl. Also, if made of washable material, it may be laundered with ease, so it is an excellent type for school wear.

In Fig. 31 is illustrated a coat dress having a semisports effect. For summer, it may be made of gingham, linen, rayon, pongee or any washable silk, plain or checked. For winter wear, serge and

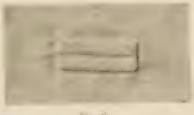
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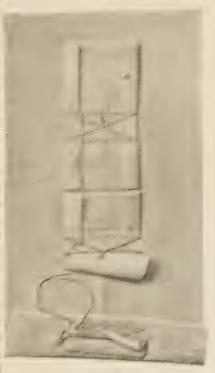
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in Fig. 75%

Mark the spinisher of said mornishes with tearing or the. " the same of the to the left of the contentron line and all the comaning length of the buttonhole extend to the right of the center from. By leaning the buttonholes in this way, the buttons will be exactly on the contentron time when the dress is buttoned as they always have a tendency to pull to the end of the buttonhole.

For each buttonhole, provide a straight piece of the linen, or self-material if that is preferred about 21 meters long and 1 meters wider than you wish the finished buttomhole. Turn make each of the long edges of the strap 1 meh and press the material with the turned edges row and as at a, so that its crosswise center is directly eyer the fine more less to the buttonhole, and its sites are even with the ords of the material with the current source.

With the strip primed or basted to the dress scholar the manage indicated at 5, diagonally through the center both ways and school across the strip about 1 inch above and below the crosswise contex. In doing this stitching, start at the center and schol diagonally to a point on one edge about 1 inch below the crosswise center thous straight across the strip to the crosssite edge, text diagonally through the center to a point 1 inch above the crosswise center than across the strip and back to the starting period thus making a continuous striching. With the striching done stash done for crosswise center just to the turned edges of the strip entring through the dress material as well as the binding strip and being very careful not to extend the stash farther than the edges of the strip

Next, out away the surplus binding material close to the diagonal stitching, as at c, draw the free ends of the strip through the opening, as at d, to the wrong side and moss the strip back over the crosswise stitching. This by the binding on the wrong side by turning under each raw edge, first frinning away any surplus and whipping it down, as at c, over the line of crosswise stitching has as you would finish an ordinary binding. Then with extremely fine stitches, whip down the turned edges at the ends on both the right and the wrong sides, taking several stitches over the ends of the opening on the wrong side, as at t, so its to prevent them from tearing out.

148. Completing the Front Opening. With the buttonholes made, turn under the raw edge of the material at the opening edge linch, and stitch near the turn. Then turn it to the wrong side so that the stitched edge just meets the ends of the buttonholes. Tack

the edge to the end of each buttonhole by hand. Or, if you prefer stitching to show on the right side, stitch it down as for a hem. In this case, the stitching on the edge of the first turn may be omitted.

Hem the left front edge and sew the buttons directly over the

center-front line.

PARTY DRESS

- 149. Every girl considers the party dress the high light of her wardrobe, and as such it should be very attractive; but it must be the attractiveness of simplicity and modesty. Extreme effects should never be adopted for the young girl, for they detract from her youthful charm by giving an air of sophistication.
- 150. There are two general types of party dresses that are appropriate for girls; the soft, fluttering type, usually of chiffon or Georgette, and the robe de Style, or basque style, of taffeta or organdie, with semifitted bodice and bouffant skirt, cut in two tiers, and a ribbon bow for its only trimming.
- 151. Material and Pattern Requirements.—For the average miss of 16 years, provide about $2\frac{3}{4}$ yards of material 40 inches wide, and $\frac{5}{8}$ to $\frac{3}{4}$ yard of lining material for the foundation skirt to which the lower flounce is attached. For the bow, provide $1\frac{1}{2}$ yards of 6-inch taffeta or faille ribbon several shades darker than the dress.



For cutting the bodice, use a semifitting basque pattern that comes a little below the normal waist line. The skirt requires no pattern as it consists of two straight tiers, the lower one attached to a straight foundation.

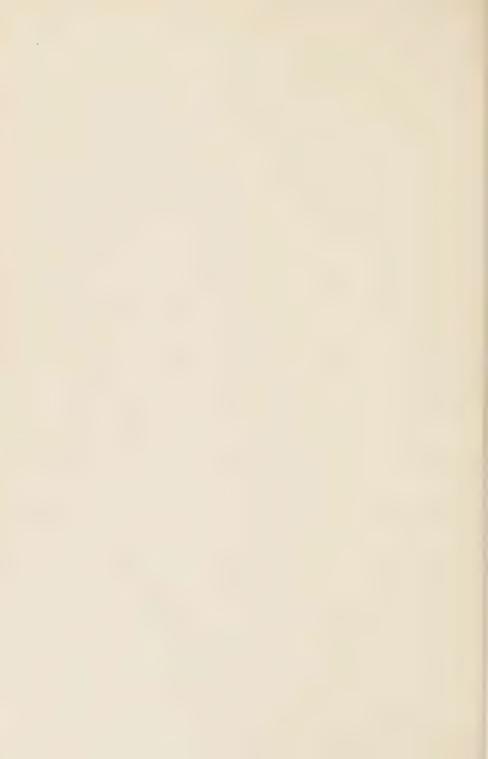
152. Making the Dress. Cut the foundation skirt 6 inches wider than the hip measure and long enough to reach the top of the lower scallops. Shape the tiers in scallops, outlining them with

bastings for picoting or finishing them with narrow bindings or facings. Hem the foundation and gather the top of it and the tiers. Join the lower tier to the foundation, adjust the fulness of the upper tier and foundation equal to the low waist measure, and baste them together. Join the bodice sections with plain seams, put skirt and bodice on the figure, turn in the lower bodice edge, and pin over the skirt. Join them with a plain seam. If the bodice is too tight to slip over the head, make a continuous placket on the left underarm seam, extending it 4 or 5 inches above and below the waist line.

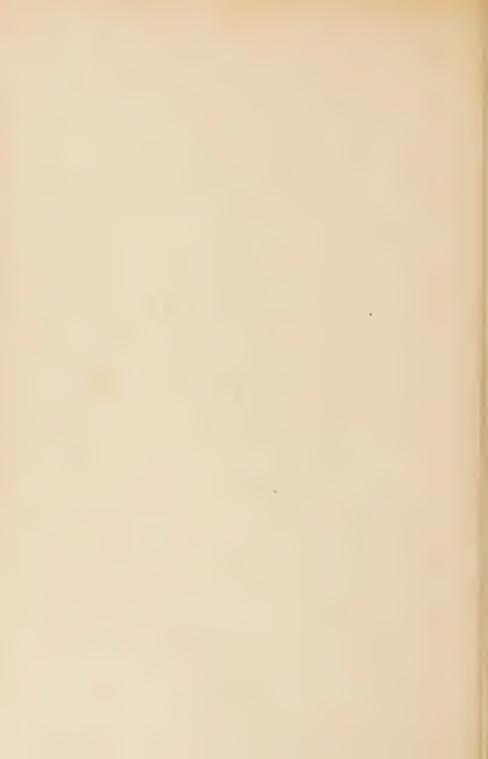
EXAMINATION QUESTIONS

- (1) In determining the correct dress and skirt lengths for children, what points should be kept in mind?
- (2) What is your idea of using cast-off clothes for children?
- (3) (a) What points should be considered in planning children's undergarments? (b) What are the advantages of bloomers that match the dress material?
- (4) In making hem allowances in children's garments, what precautions should be observed?
- (5) (a) What lines, materials, and colors are most appropriate for costumes for girls and misses? (b) In using two colors or kinds of material together in a wash garment, what two precautions should be observed?
 - (6) What are the usual methods of finishing the waist line of skirts for girls?
- (7) (a) What materials and colors are suitable for little boys' blouses and trousers? (b) What are the two general types of blouses for boys?
- (8) Send a fashion illustration of a type of school costume you consider suitable for a very slender gul of 14 years, and one for a stout girl of the same age, and state the reasons for your selection, being guided by the information in regard to harmony in dress that you have already gained.
- (9) Send a design for a child's coat that might serve for general utility or dress-up wear, stating the material and color you consider it advisable to select.
- (10) Submit for inspection a sampler of the pocket illustrated in Fig. 26; or submit a sampler showing the method of facing the slashed center-front opening of a middy blouse, which is illustrated partly completed, in Fig. 23.



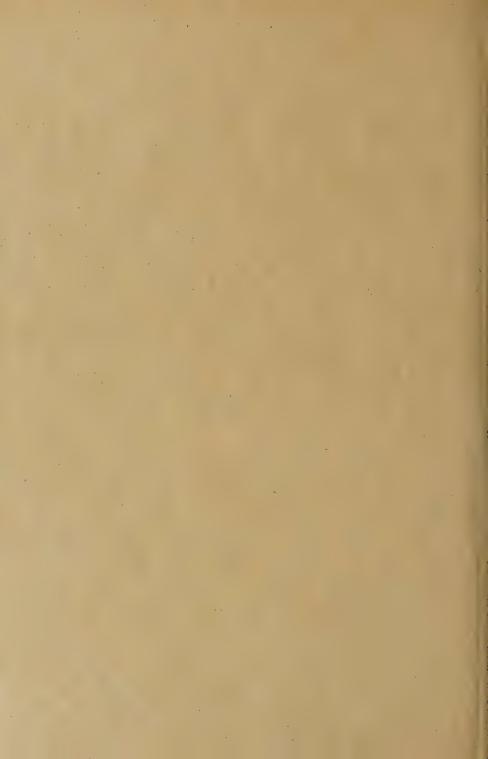


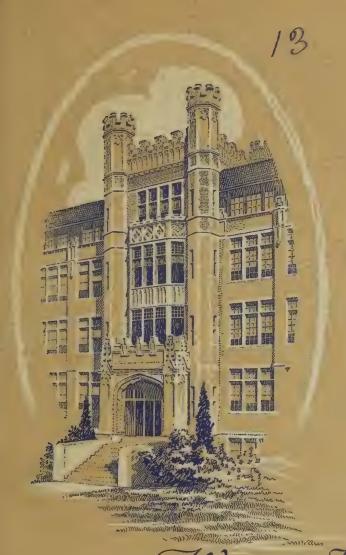




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O Woman's Institute of Domestic Arts & Sciences Scranton, Pa.

Tailored Seams and Plackets

TO THE STUDENT:

Details of garments which require accurate seams and stitching are ever important, for to make them correctly is to make them neatly. This book comes with generous instructions for making all the seams used in substantially made garments as well as the different types of openings, which often affect a seam, particularly when skirts of one or two seams are the vogue.

Time was when the word tailoring signified heavy, wool materials, and heavy-appearing seams and finishes. But today, silks, lawns, dimities, and even voiles, are tailored in their seams and edges, so that tailoring, as it is known now, is one of the interesting parts of dressmaking.

THE AUTHOR

TAILORED SEAMS AND PLACKETS

VALUE OF CAREFUL TAILORING

- 1. It has often been said that the skilled dressmaker or tailor derives greater pleasure from creating a dress or a suit than the owner could possibly derive from wearing it. And this is largely true. One can see the satisfaction of skilled interest in the way the fabrics are handled, almost caressed, throughout all the sewing construction and pressing. "The capacity for infinite pains" surely applies to the sewing folk who delight in the art.
- 2. The truly successful tailor, that is, one who turns out smart, becoming costumes, puts art in the clothes he creates. He knows well that beauty of line is more important than ornament; that good fabric, if rightly handled, does not need decoration to make it beautiful. However, he knows how to apply decoration to make garments elegant.

Beauty of line, although primarily dependent on the design selected for the garment, must be supported by careful handling of the fabric. And careful handling of the fabric should begin with the sponging and shrinking of the material so as to keep it perfectly smooth and straight, for the straightness of the cloth makes for comfort as well as smartness in the finished garment.

3. To use good tools, especially shears, to keep a machine properly oiled, free from dust, and with an elastic stitch, to cultivate an even tread and guide the material gently under the presser foot to insure straight, even stitching, to have plenty of working space so that the garment need not be cramped in the making—all these are important in the construction of tailored costumes. But it is pressing and basting that require the most emphasis, for regardless of the care taken in the cutting and fitting of a tailored garment the result is bound to appear amateurish unless each stage of the

work is carefully basted and pressed. As a beginner in tailoring, you will, therefore, do well to keep this thought in mind and consider all the time you spend in carrying out these seemingly simple details decidedly worth while.

More skill, or constructive experience, than that of the average dressmaker is required for successful tailoring. But even though tailoring does require a higher grade of workmanship, the work is really simple and fascinating when taken step by step in logical order.

4. Before you attempt to do a great deal of work in tailoring, become as familiar as possible with the various kinds of woolen materials and make sure that any material you use has been thoroughly sponged. Also, give attention to suitable equipment for tailoring, so that you will not be handicapped in working. For making simple, tailored garments, equipment that includes a well-padded ironing board, a sleeve board, a press cloth of heavy, unbleached muslin from which all the sizing has been removed, a sponging, or small vegetable, brush which may be used for dampening the press cloth, and a heavy or medium heavy iron will be found sufficient.

With the material and equipment given proper consideration, follow carefully the instructions in regard to pressing woolens and making seams and plackets, applying as much of this instruction as possible in your practical work. The beauty and smartness of a carefully tailored costume combined with the justified satisfaction of successful workmanship will more than compensate for your efforts.

PRESSING WOOLEN GARMENTS

5. A knowledge of how materials should be pressed is very important to the person who sews, for, if the work is done right, pressing should always precede and follow every step in the construction of all tailored garments, and especially woolen ones. Pressing not only improves the fit of the finished garment, but adds a subtle neatness to the finish which only well-tailored garments can evidence. Experience has proved that if particular pains are taken with the pressing of seams, plackets, and other details during the making of a garment, very little pressing will be required when it is completed.

§ 14

In pressing woolen materials, use an iron that is hot, but not sufficiently hot to scorch. Bear in mind, too, that wool scorches much more readily than cotton, and, although the press cloth comes between the material and the iron, use every precaution when hard pressing must be done, as in the making of tailored garments, for the heat from the iron soon penetrates the muslin press cloth and scorches the material.

6. To press a woolen garment, first lay it out smooth on the ironing board, generally with the right side uppermost except for the pressing of seams and other details in the process of construction. If the material has a nap that is pressed flat, brush it straight with a whisk broom; then place the press cloth over the portion that is to be pressed and beat down any extra-heavy seam or thickness with the back of a long-handled tailor's brush or clothes brush. Next, dip the sponging brush in water, shake it to remove some of the water, and then pass it gently over the press cloth, taking care to distribute the moisture evenly.

With the press cloth thus dampened, proceed with the pressing, manipulating the heavy iron, previously mentioned, with the right hand and smoothing the press cloth with the left. Keep the iron moving continually with a slightly rotary motion, and lift it, rather than push or drag it, from one part of the material to the next, so as to prevent an "ironed" appearance and to minimize the danger of wrinkles creeping in and of pulling the material or garment out of shape. Lift the press cloth with the left hand occasionally to make sure that the material is lying perfectly smooth and that no wrinkles have been formed anywhere, for, as is well known, wrinkles that are steamed and pressed can be removed only with great difficulty.

Another point worth remembering is that, whenever a new place is to be sponged or pressed, the iron should always be placed on the stand, so that both hands may be used to adjust the material and the press cloth properly.

If the material is of a kind that takes on shine readily, throw the press cloth back, brush the material quickly, and return the press cloth in position, continuing in this way as long as it steams freely and finishing the pressing as just described.

7. When the fabric is of a very soft nature, use only as much moisture as is absolutely necessary to give a flat, well-pressed

appearance, and do not bear very much weight on the iron in pressing. If the material has a prominent nap, or pile surface, avoid pressing altogether, steaming open the seams in the manner explained later in the instruction concerning the making of tailored seams and removing any wrinkles that may form in the material in practically this same manner.

8. Removing Shine.—Sometimes, in the construction of woolen garments, certain parts, especially seams and overlapping edges, become shiny, or glossy, if too much pressure is exerted on the iron or if the press cloth docs not have sufficient moisture. To remove the shine, first place over it a press cloth that is slightly damper than one needed for ordinary pressing. Then hold a hot iron very close to the press cloth, but not on it, keeping the iron in one position for several seconds, or until the steam has had an opportunity to penetrate the fabric. Then lift the press cloth and brush the fabric so as to send the steam even deeper into it and to roughen its surface a trifle in order to make the shine appear less prominent.

Repeat this process until every trace of the shine is removed. Then, dry the steamed material thoroughly, holding the iron close enough to the press cloth so that the fabric will appear as though pressing had been carefully done, although the iron is not pressed to it for an instant.

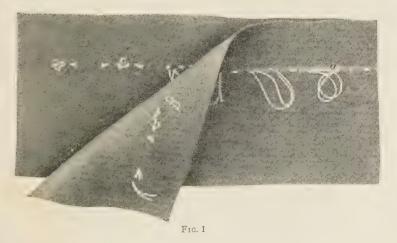
TAILORED SEAMS

PRECAUTIONS IN MAKING TAILORED SEAMS

- 9. Tailored seams, many kinds of which are used in tailored costumes, require generous seam allowance and careful basting, stitching, and pressing. Their development is not difficult, however, and if you take the time to carry out each detail, as suggested, you will undoubtedly obtain very gratifying results.
- 10. Seam Allowance.—In making allowance for tailored seams, be guided by the kind of material you are using. Fabrics that fray or ravel easily require a wider seam allowance than materials of firmer weave. Also, mark the seam lines with extreme accuracy, using tracing, chalk, or basting-stitches, according to the kind of marking best suited to the texture of the material.

11. Mark-Stitching.—Too much emphasis cannot be laid on the value of mark-stitching along the seam lines that are indicated by the tracing, chalk marks, or basting applied with the pattern in position on the material, as this stitching will mark both sides of the garment exactly alike and show accurate positions for pockets or trimming features that are to be the same on both sides of the garment.

The method of making mark-stitches is shown in Fig. 1. After taking two short stitches with double thread, skip $\frac{1}{2}$ to $\frac{3}{4}$ inch and take two more short stitches, leaving a loop on the surface between each two groups of stitches, as shown at a. After basting the entire



length of the seam in this way, draw the two thicknesses of material apart and cut the threads between them, as at b and c. Then short threads will be left in each piece to mark the pattern line accurately and the two pieces will be marked exactly alike.

It may seem to some persons that mark-stitching takes too much time; but it is the only way in which to make sure of a clean, exact line for basting or stitching in woolen materials, and the personal satisfaction derived in putting a garment together that has been carefully mark-stitched more than repays for the time consumed.

12. Basting.—Before basting the seams, to prevent stretching one edge and thus making it longer than the other, pin the edges together at frequent intervals, inserting the pins perpendicularly to the seam line so that they will not cause annoyance

while the basting is being done. Then baste with short stitches, being careful not to stretch the seam.

13. Stitching.—For stitching woolen materials, procure, if possible, silk thread that is just a tone darker than the fabric. Very dark and medium blues, as well as very dark reds and browns, come in so many different hues that it is frequently necessary to use black for stitching. In any event, in selecting thread, consider the fact that it will work up a little lighter than it appears on the spool. The proper way in which to secure a perfect match is to lay a single thread across the material in good daylight; artificial light can seldom be depended on in matching colors.

Another good point to remember in connection with thread used for tailored seams is that the manufacturer numbers the colors on the spools; therefore, it is well at times to keep the spools as they become empty, so that you may procure more thread of exactly the same color if it is needed.

14. Before starting to stitch, test the machine-stitching on a scrap of material like that used for the garment in order to make sure that the tension, the length of the stitch, and the size of the needle are correct. Very fine stitching is not suitable for tailored garments, as it draws the material down and mars the smooth surface. Very long stitches, too, should be avoided, but they are permissible when the stitching is intended for decorative purposes, this, as a rule, requiring heavier silk than would otherwise be used.

In stitching, strive always for extreme accuracy. The marked seam line will serve as a guide when you are applying the first stitching on the wrong side, this stitching being required for most seams; but when stitching on the right side, use a sewing-machine gauge or quilter or mark the line you wish to follow unless your eye is sufficiently well-trained to gauge spaces properly.

Attention must be given to the adjustment of the gauge or quilter. Be guided by your sewing-machine instruction book when placing either attachment in position, being careful to adjust the quilter just high enough to permit the material to pass freely under it. On some sewing machines, you will find it impossible to adjust the gauge or the quilter on the left-hand side of the presser foot, and, in some cases, if you use the quilter as a gauge, you will have to turn it backwards. In such instances, extreme care must be taken to follow exactly along the edge that is to be stitched.

15. Pressing.—Pressing, too, is of decided importance. In making tailored seams, press each stage of the work as you advance, always pressing lengthwise of the seam and making it as flat as possible. Also, press the finished seam. As a general rule, the pressing may be done entirely on the wrong side of the material.

KINDS OF SEAMS

16. Plain Seam.—The plain seam is used even more extensively in woolen materials than it is in wash fabrics. Many distinctive dresses are assembled by means of plain seams, not a stitch showing anywhere on the outside of the garment. When such is the

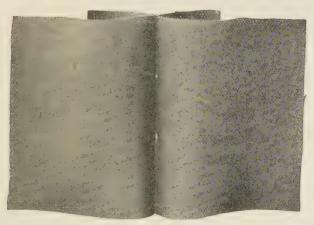


Fig. 2

case, the responsibility of the seams is very great, for it is through their perfection that they take their place inconspicuously in a garment.

To make a plain seam, place the right sides of the material together so that one mark-stitched seam line is directly over the other; then baste along the mark-stitched line and, after the fitting of the garment, stitch on the basted line.

In order to finish such a seam in woolen material, open it out, as shown in Fig. 2, and then press well on the wrong side with a moderately hot iron, or, if the material is not heavy, you may turn the seam edges together to one side if you wish. In some cases, it is not necessary to use any moisture in order to press the

seam open satisfactorily, but if you find it difficult to make the seam edges lie flat without first dampening them, run a slightly



Fig. 3

moistened sponge or sponge cloth along the opened seam and then press it. The use of considerable moisture in the pressing of seams takes from the softness of finish that is generally desirable in women's garments.

17. Instead of pressing seams in velvet or in woolen fabrics having a nap that is not pressed flat, steam them open by running them over the edge of an inverted hot

iron that has been covered with a damp cloth, as shown in Fig. 3. A board especially constructed for the pressing of napped materials with a fine, brush-like, wire surface on a pliable foundation may be procured. In using such a board, lay the fabric with its nap facing the board and press directly on the back of the material.



Fig. 4

18. Finish the edges of a plain seam by notching, pinking, overcasting, or binding them, according to the nature of the fabric.

Single-Stitch Seam .- The single-stitch seam, illustrated in Fig. 4, makes an attractive finish for a plain seam. To make this

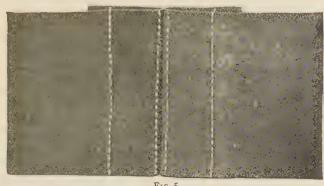
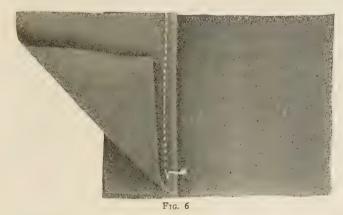


Fig. 5

seam, first carefully press and baste both edges back from the stitched line of the plain seam; then stitch accurately on both sides the distance from the seam line you desire. The presser foot of the sewing machine serves as a good guide in doing such work. It is well first to stitch along the right side of the seam, keeping the edge of the presser foot in line with the plain seam, and then, when this side is stitched, to repeat the operation on the other side of the seam line.

Double-Stitch Seam.—To make the double-stitch seam, which is illustrated in Fig. 5, baste as for a single-stitch seam; then



baste back \(\frac{3}{8}\) inch or more on each side of the first basting. stitching on both sides of the plain seam, as just explained, making

a single-stitch seam; and then stitch back $\frac{3}{8}$ inch or more on each side of the first stitching, as is clearly shown in the illustration.

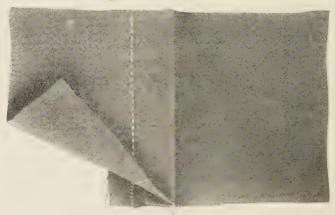


Fig. 7

21. Cord Seam.—Make the cord seam, Fig. 6, as follows: Baste a plain seam, but do not stitch it, as the outside stitching is all that is necessary; then, instead of pressing the seam open, turn both seam edges to one side and baste them. Next, with the

presser foot of the machine as a guide, stitch $\frac{1}{8}$ to $\frac{1}{4}$ inch from the seam edge through the three thicknesses. When the basting is removed, the

effect is similar to a corded seam.

Instead of giving the cord seam a final pressing as suggested for tailored seams in general, press merely along the row of stitching, taking care not to let the iron extend over the outer edge, or corded effect, for a flat pressing would make the seam appear as a tuck rather than a cord.

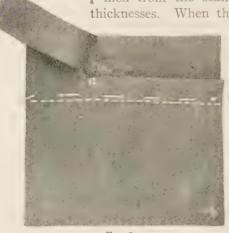


Fig. 8

22. Welt Seam. -The welt seam, which is shown in Fig. 7, should be made as follows: First, baste and stitch as in making a

plain seam; then cut away one seam edge to within { inch of the stitching, as shown at a, Fig. 8. Next, bind, notch, or overcast the wide seam allowance, and turn it back over the one that has



Fig. 9

been partly cut away. With the right side of the material up, as in Fig. 7, press the material away carefully from the seam with the fingers so that it will not overlap in any place. Next, baste along the seam edge and then back ½ inch, or almost the width of the stitching desired. Finally, stitch the desired width, usually $\frac{3}{8}$ or

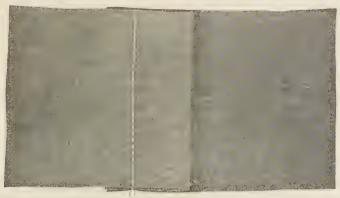


Fig. 10

½ inch from the seam, using a sewing-machine gauge or quilter for this purpose, if you wish a guide to insure even spacing.

23. Double-Stitched Welt. -To make the double-stitched welt, an example of which is shown in Fig. 9, follow all the instruc-

tions for making a welt seam, and in addition apply a second row of stitching on the seam turn, as is clearly shown at a.

24. Tuck Seam.—The tuck seam, or open welt, as shown in Fig. 10, is made as follows: First baste as a plain seam, but do not

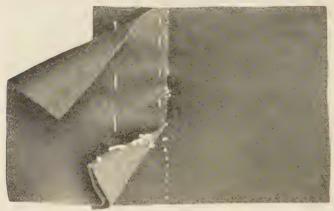
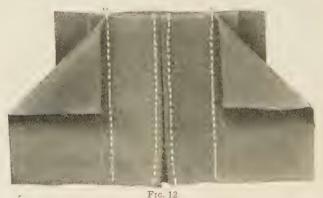


Fig. 11

stitch. Then turn both seam edges to one side and baste them as in making the cord seam. Then, from the right side, add another row of basting the desired tuck width from the seam edge, as shown in Fig. 11. Place a row of stitching the desired distance,



usually ¼ to 1 inch from the seam edge; then remove the basting and mark-stitches, and the seam will appear as a tuck, as in Fig. 10.

25. Slot Seam.—The slot seam, which is illustrated in Fig. 12, requires an allowance of $\frac{3}{4}$ to 1 inch for each seam edge. Make the

seam as follows: Baste as for a plain seam with short, even basting-stitches and press the seam open. Then cut a strip lengthwise of the material, making it a little longer than the seam and inch wider than the pressed-open seam measures from one edge to

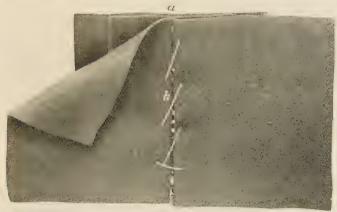


Fig. 13

the other, as shown in Fig. 13. Place the right side of the strip to the wrong side of the garment, pin the center of the strip directly under the seam, as at a. Take care that the strip is eased a trifle, as it should not be stretched in the least. Baste from the right side, with diagonal basting, as shown at b, holding the seam firmly

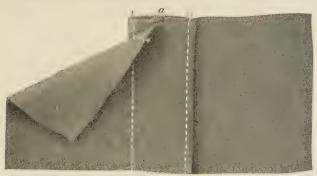


Fig. 14

with the left hand and thus avoiding any possibility of stretching the strip or seam. Next, baste and stitch $\frac{3}{8}$ to $\frac{3}{4}$ inch from the seam on each side. When the bastings are removed, the seam will have the appearance of two tuck seams meeting.

If you wish to make the *slot seam with inside stitching*, as shown in Fig. 12, lift the inside edges of the slot seam, or tucks, and stitch directly on the edge of each, but do not stitch through the underneath strip.

26. Tailored Fell.—The tailored fell, or *imitation strap*, as it is sometimes called, is shown in Fig. 14. To make the tailored fell, proceed as follows: Lap one piece over the other so that the mark-stitching lines meet exactly. Baste along the line of mark-stitching, or the seam line; turn under the edges so that they meet at the center, as at a, and baste the outer edges and stitch.

This seam, which is very similar to a machine fell, is extensively used in unlined coats and skirts, especially tailored wash skirts.

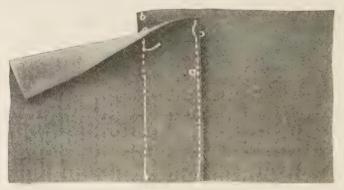


Fig. 15

- 27. Lap Seam.—The lap seam; illustrated in Fig. 15, is used only on heavy, firmly woven materials that do not fray. An allowance of $\frac{1}{4}$ to $\frac{5}{8}$ inch is necessary for this seam. To make the seam, lap the edges as in the tailored fell, but do not turn the outside edges under; baste and stitch the outside edges, making the rows of stitching absolutely parallel; then trim the material off close to the stitching, as shown at a and b. Do not use selvage edges.
- 28. Strap Seam.—The strap seam, an example of which is shown in Fig. 16, is simply a plain seam with a good seam allowance, over which, after the seam has been pressed open, is placed a bias strap of the same or some contrasting material. The procedure in making this seam is as follows: For the strap, cut a bias piece of the material twice the width that the finished strap is to be; catch

the edges together with a diagonal basting-stitch, as in Fig. 17, taking care that the basting does not show on the right side and that the edges do not overlap and cause a ridge after the seam is



Fig. 16

pressed; and then press the strap, being very careful not to twist it in the least. Next, place the strap directly over the seam on the right side, and baste it in position with diagonal basting, as shown. Finally, baste the outside edges down and stitch on each edge of the strap, so that it will appear, when finished, as in Fig. 16



Fig. 17

Sometimes, on garments where machine-stitching is not desirable, the edges of the strap are slip-stitched down or secured with a decorative stitch.

29. Variation of Stitching on Tailored Seams.—A seam may be made to take on an entirely different appearance by the way in which it is stitched. Each season brings out a new mode of stitching that, when followed out in accurate detail, adds a great deal to the appearance of a garment and distinguishes it from models of a past season.

Very heavy materials require a seam broad and substantial in appearance, and the outside stitching is almost invariably applied in such a way that it will give this effect. Light-weight materials do not require outside or decorative stitching, but if such stitching is used, it should not be placed too far from the seam itself, because the material does not have sufficient body to hold itself firmly between the original seam and the outside stitching.

Some plain seams in firm materials, such as broadcloth, have a wide seam allowance, the seam being pressed open and three or four rows of stitching added on each side of the seam from $\frac{1}{16}$ to $\frac{1}{8}$ inch apart. Seams are also quilted with small circles, diamonds, and squares when Fashion favors this form of decoration.

TAILORED PLACKETS

REQUIREMENTS OF TAILORED PLACKETS

30. Tailored plackets, or openings in skirts that permit them to be slipped over the head with ease, are not unlike wash plackets, yet because of the materials used in the construction of tailored skirts, the methods of making them differ and they demand greater care. Tailored plackets require more basting and pressing than do wash plackets; in fact, extreme care must be taken with any tailored placket so as not to stretch either of its sides, for the woolen materials used in tailored skirts are almost ungovernable when they are once stretched. Also, as the facing silk often used in the construction of tailored plackets differs in weight and texture from the skirt material, it, too, must be carefully handled, so that it will not appear drawn or too full in any place. However, to make a placket that fastens up so perfectly that the skirt opening does not attract undue attention doubly repays any one for the time and effort that must be expended in its construction.

31. Essentials of Placket Making.—To be able to make strictly tailored skirts successfully, it is imperative that these tailored plackets be thoroughly understood and mastered. A good plan, therefore, is to procure pieces of woolen material of suitable size and to make the plackets in the order in which they are described; then, when it is desired to make a tailored skirt, the finishing of the placket will not seem difficult.

As in the making of tailored seams, the importance of accurately mark-stitched seam lines, careful basting, and frequent pressing in the development of tailored plackets cannot be overestimated.

Each seam and each edge of any tailored placket should be carefully basted and pressed before any stitching is done, because woolen materials will slip and stretch under the presser foot of the sewing machine unless they are carefully held in place with basting. Especially is basting necessary in the application of the facing pieces.

32. Facing of Plackets.—To finish most tailored plackets properly, lengthwise facing strips of soft taffeta, satin, percaline, or sateen are needed, and, no matter which material is used, it is generally referred to as facing silk. If the skirt is to be a very fine one, a soft excellent quality of taffeta or a firmly woven satin may be used as a finish. For the majority of woolen skirts, percaline of the best quality is used, and for very heavy skirts sateen of close, fine weave is desirable. In the selection of a facing, however, it is of the utmost importance to choose material that is in keeping with the material and the style of the skirt and that will wear equally as well as the skirt material. It is very unsatisfactory to use a facing material that does not correspond with the skirt material or that will wear out before the garment does. Also, as the facing of the placket must, in many instances, turn back over the rings of the hooks and come well up under the prongs, the facing material must of necessity be thin enough not to interfere in the hooking of the skirt.

KINDS OF PLACKETS

PLAIN-SEAM PLACKET

33. Nature of Placket.—A skirt having waist-line fulness does not require especial strength at the placket opening because there is very little strain on the opening. In such a skirt, the plain-seam placket, which is made very simply, as shown in Fig. 18, may be used. In a placket of this kind, there should be



Fig. 18

no suggestion of its finish on the right side. The usual position of such a placket is at the center side above a plain seam.

In a skirt having fulness at the waist line, the placket opening need not be so long as in a plain, fitted skirt and, for this reason, the plain-seam placket is generally made not more than 8 inches long, this length permitting the skirt to be slipped off easily.

34. Applying Placket Stay Tapes.—The seam lines that were mark-stitched in the cutting of the skirt are essential in the making of the placket for they serve as a guide for the placing of the tapes which are used as a stay for the placket edges and as a foundation for the fasteners. After stitching the side seam of the skirt, baste a piece of tape ½ inch or so

longer than the opening left for the placket, on the wrong side of the skirt, as at a, Fig. 19, so that one edge of the tape is in line with the mark-stitching that indicates the seam line on one side of the placket. Then stitch the tape through the center, thus making

a row of stitching show on the opposite side of the seam allowance made in the material, as at b.

Baste and stitch a similar strip along the other side of the placket, also, as at c, making sure that the edge of the tape is exactly along

the mark-stitched seam line. Then turn under the front, or upper, portion of the placket along the mark-stitched line and baste and press it flat.

35. Finishing the Seam Edges.—In most cases, the seam edges below the placket may be turned and pressed together over the front skirt portion, but if a pressed-open seam is essential, clip the seam allowance on the back, or under, placket edge straight across at the lower end of the placket, in order to permit this seam edge to lie perfectly flat.

To finish the raw seam edges, overcast them or, if the material is of a kind that frays readily, bind the edges with a lightweight silk binding, extending the overcasting or binding along the full length of the seam including the placket edges and



across the slash in the seam edge if one was made at the lower end of the placket.

Applying the Snap Fasteners.—Three or four snap fasteners are sufficient for a placket of this kind. In applying them, sew them directly over the lines of stitching that hold the tapes in position, as shown in Fig. 18, and take the stitches through the tape as well as the material, so as to make them very secure. When sewing the snaps along the upper placket edge, however, be very careful not to catch the stitches through to the right side; take them through merely the turned-under placket edge and the tape, so

that there may not be even a suggestion of the stitches on the outside of the skirt.

In sewing snap fasteners on a placket, always remember to begin at the bottom of the placket, for then if any slight fulness should by any chance work up on either side of the placket it can come out at the waist line rather than at the bottom of the placket.

37. Securing the Turned-Under Portion.—In order to hold the turned-under upper portion of the placket in position when



Fig. 20

the skirt is being worn, this should be secured with slipstitching. In doing the slip-stitching, fold back about 1 inch of the turned-under portion, as shown in Fig. 18, and take the stitches, as at a, very close together, catching only a thread or two of the material in the turned edge as well as in the material underneath so as to avoid having these stitches show on the right side of the skirt. To stay the lower edge of the placket.

place a row of tiny back-stitches just above the slash, if you have made one, through the seam allowances only and at right angles to the stitching line.

WELT-SEAM PLACKET

38. The welt-seam placket is shown in Fig. 20. This style of placket is used in fitted, gored skirts, usually at the left centerside seam, or at the left side of a front or back panel. Also, it may be employed on a skirt finished with plain pressed-open

seams as well as on one having seam edges turned to one side and finished with outside stitching. The placket here illustrated is at the left side of a two-piece skirt that has a raised waist line supported by an inside belt.

39. Applying the Facings.—For the welt-seam placket, cut two strips of facing silk, making each about $1\frac{3}{4}$ inches wide and a trifle longer than the placket opening. After finishing the skirt

seam, clip across the underneath seam edge at the lower end of the placket, as shown at a, Fig. 21. This clipping must be done on the one seam edge to permit it to extend under the other and to make the seam lie perfectly flat when the placket is lapped into position. If a welt seam is used for the skirt, then it will not be necessary to clip the seam at the bottom of the placket, because the edges of the seam will then come over each other in the forming of the welt and will not have to be pressed open.

Next, baste one of the strips of facing silk to the material, placing its right side to the right side of the gorethat is to form the underneath part of the placket.

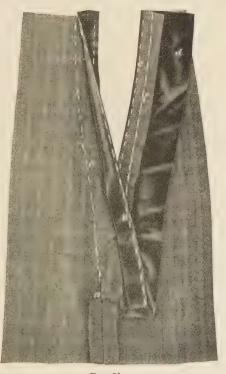


Fig. 21

Then turn it to the wrong side, fold the raw edge of the strip over to meet the raw seam edge of the placket, as shown, and crease and baste the turned edge, as at.b. When this turned edge is folded back in position, it will be close to the mark-stitched line at c.

When this strip is basted in position, proceed with the other facing strip. Lay it so that its right side is to the wrong side of

the skirt portion, as at d, and the edge of the facing is even with the mark-stitched seam line. Then baste this facing strip in position, as at e, and baste again, as at f, so as to hold the facing silk well in position.

40. Stitching the Placket.—With the basting done, proceed with the stitching. Stitch the underneath edge of the placket portion where it was turned over, as at a, Fig. 22, so that the edge will be held securely in place. Then stitch the upper placket



Fig. 22

edge, stitching from the right side ¼ to ½ inch from the edge, as at a, Fig. 20, and continuing the line of stitching to the bottom of the placket. In stitching, hold the underneath portion of the placket away so that it will not be eaught in with the stitching; also, be sure to use a gauge or to mark with basting threads the line on which to stitch so that there will be no danger that the stitching will appear crooked, for in a very plain placket of this kind the workmanship must be as nearly perfect as possible.

When you reach a point about $\frac{1}{4}$ inch from the bottom of the placket, lift the needle and the presser foot and draw the material

out just a trifle in order to leave a thread length of about $\frac{1}{2}$ inch between the end of the stitching and the needle. Then, with the placket still under the presser foot, turn the under placket edge, or seam allowance, back underneath the upper portion and adjust the material under the presser foot in order to continue stitching diagonally to the seam line, as shown in Fig. 20, without causing a break or unevenness in the line of stitching. Before continuing the stitching, however, turn the spool of thread on the machine so as to wind up the extra thread length that was drawn out. Then, when the stitching is continued, no loop of thread will show on the right side, but the extra bobbin thread length will remain and loop over the under-seam edge without puckering it as would be the case if the extra thread length had not been provided.

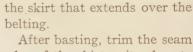
After completing the stitching, pull the threads through and fasten them. This diagonal row of stitching makes the bottom of the placket secure and holds the upper and underneath portions together.

If you prefer, you may omit the outside machine-stitching entirely and secure the turned edge by catch-stitching it through the facing silk to the right side of the skirt, making the stitches as tiny as possible so that they will be practically invisible on the right side.

- 41. Finishing the Placket.—Before putting on either hooks and eyes or snap fasteners, press the placket thoroughly so that it will lie perfectly smooth and not appear stretched or puckered in any place. If you use snap fasteners for fastening the placket, as in this case, fold the free edge of the facing silk on the upper edge of the placket back over the raw edge of the skirt seam, and whip it down directly over the stitching that is put in from the right side. If you use hooks and eyes, sew the hooks on first and then bring the strip over and hem it down underneath the prongs of the hooks themselves. In a placket of this kind, always take care to overcast the lower edges so that the placket will appear neatly finished. When the placket is stitched and pressed, proceed to put on the fasteners, remembering always to begin at the bottom of the placket opening to mark their positions and to sew them on in the same order so as to have any fulness come out at the waist line.
- 42. Applying the Belting.—When the fasteners are in position, the inside belt should receive attention. As you will

observe, on referring to Fig. 22, no stitching appears on the right side of the skirt at the waist line.

In order to make provision for this finish, the upper edge of the skirt should be turned over the belting when the skirt is being fitted. After the fitting is done, turn the belting back so that the upper portion of the skirt may be laid out flat, removing one pin at a time as you turn the belting back and reinserting it with care in order to maintain the correct line at the upper edge of the skirt. Then secure the skirt to the belting by taking small basting-stitches $\frac{3}{8}$ inch below the upper edge of the belting and through the edge of

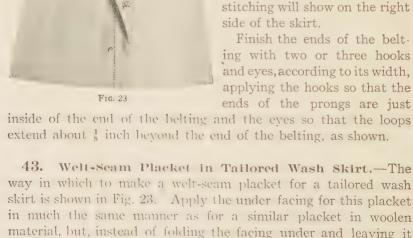


After basting, trim the seam edge of the skirt quite close to the row of basting; then baste over the seam edge a narrow strip of bias silk that has its edges turned and secure this on both sides with stitching, as is clearly illustrated in Fig. 22. The belting may then be turned back against the skirt and, as the illustration indicates, no stitching will show on the right side of the skirt.

Finish the ends of the belting with two or three hooks and eyes, according to its width, applying the hooks so that the

ends of the prongs are just inside of the end of the belting and the eves so that the loops extend about \(\frac{1}{8} \) inch beyond the end of the belting, as shown.

loose, stitch it flat, as at a, $\frac{1}{8}$ to $\frac{1}{4}$ inch in from the edge of the seam line of the skirt, so that it will not be seen when the placket is



hooked up. Such stitching holds the facing more securely and prevents it from pulling out in the laundering. Apply the facing to the upper edge by first stitching it over the right side along the edge, then turning it to the wrong side and stitching it flat, as shown.

To secure the skirt to the belting, turn under the upper edge and whip this turned edge to the extreme upper edge of the belting, or stitch the turned-under edge to the belting, first turning the skirt portion back in order not to make the stitching evident on the right side.

If you wish outside stitching at the top of the skirt, as at b, you may apply this a distance below the upper edge that is the same as the width of the stitching on the welt seam, as at c, or somewhat narrower than this. You may take this stitching merely through the turned-back portion at the upper edge of the skirt, as shown, or through the belting, also, the stitching in this case serving to hold the skirt securely to the belting in the laundering.

TUCK-SEAM PLACKET

- 44. The tuck-seam placket, which is a form of opening much used in skirts that employ tuck seams, adapts itself very well to both wash and woolen materials. It is generally used on a straight seam down the center front or back of a skirt, but it may be employed on the edge of a panel having a tuck finish or when a tuck finish is used on a side gore. The method of making the tuck-seam placket differs somewhat in wash and wool materials, stay tapes being used in wash materials for the fasteners required on the opening and silk facing pieces being employed in woolen materials for this purpose. Both of the methods are given here so that you may be prepared to make the tuck-seam placket in any sort of material.
- 45. Tuck-Seam Placket in Wash Material.—In order to avoid a break in the stitching at the termination of the placket and still show only a single row of stitching on the right side, it is advisable to finish both sides of the placket before forming the tuck. For the stays that are required when the placket is used in wash material, use tape or narrow bias seam binding having its edges turned.

8 14

To apply the stays, stitch a piece of the tape that is a trifle longer than you desire the placket, over the left front of the skirt, as at a, Fig. 24, placing the tape about $\frac{1}{2}$ inch from the front edge

on either the right or the wrong side of the material and extending it from the waist line. Stitch a similar strip to the right front of the skirt, as at b, applying this in practically the same manner over the right or wrong side of the material. The reason for applying the stays before forming the tuck seam is to prevent the stitching, as at c, from showing on the right side of the skirt when the tuck seam is completed.

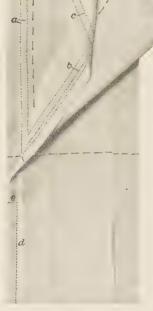


Fig. 24

46. Next, form the tuck for the center front by folding back the right front one and one-half times the tuck width. To hold this turned edge in position, baste it the tuck width from the fold and stitch the tuck the full skirt length and press it before joining it to the left front of the skirt.



In applying the stitching, be careful to stitch in a straight line and to make it an even distance from the edge its entire length.

With the tuck stitched its full length, slip the front edge of the left front underneath the tuck, in order to bring the marked centerfront line of the left front directly under the marked center-front line in the. tuck, or right front.

With the center-front lines and the hip lines exactly matched, pin and baste the fronts together, taking the basting-stitches just a trifle to the right of the tuck stitching, beginning just above the

lower end of the stay tapes and continuing to the lower edge of the skirt. This basting should hold the tuck to the left front, leaving the seam allowance of both fronts extending together underneath.

47. In order to stitch the fronts together, first fold the right front back over the left front, as shown in Fig. 24, then, with your finger pressing the right front back over the stitching that secures the tuck, stitch the seam allowances together, as at d, as close to the fold as you can, but be very careful not to let this stitching catch the edge of the material that is folded back.

Start the stitching just above the lower edge of the stay tapes, and in order to make the finish secure and the tying of thread ends unnecessary, stitch from the inside of the seam allowance directly across to the outside edge and then back over



this stitching, as at e. Continue the stitching to the skirt edge.

48. In Fig. 25 is shown the wrong side of the completed placket. At a, a few of the stitches that secure the tuck are drawn out to illustrate the closeness of the two rows of stitching, one of which shows only on the wrong side, as at b, and the other on the right side, as at c. For the waist-line of this placket, hems are stitched in the belting, as at d. Then hooks are secured to the ends, as at e, and eyes, as at f. The upper part of the skirt is turned down, as

at g, and the belting applied so that it comes slightly below the turned edge, as at h. The raw top edge in the lapping portion of the skirt may be covered with a narrow tape, as at i, secured with fine whipping-stitches.

49. Tuck-Seam Placket in Wool Material. -In making a tuck-seam placket in wool material, as shown in Fig. 26, plan to



Fig. 27

finish both edges of the placket separately, as in the case of wash materials, before stitching the seam. The first step in the making of this placket is to prepare and apply the stay pieces.

50. As a stay piece for the tuck, or upper, portion of the placket, cut a straight strip of facing silk about ½ inch longer than you wish the placket opening and ¾ inch wider than the distance from the raw edge to the basted or marked line indi-

cating where the tuck should be turned. Then, as a guide for placing the stay piece for the tuck edge of the placket, turn back the tuck allowance on the skirt and press it in order to crease the edge. After creasing, open out the tuck, when the crease will appear on the wrong side, as at a, Fig. 27.

Apply the stay piece by first placing it over the wrong side of the skirt portion so that it extends about 3 inch beyond the creased line underneath, as shown, and then basting it to the skirt material

through the allowance that will be turned back but as close to the creased line as possible in order to hold the stay strip close to the tuck edge when it is turned. Use silk thread that matches the color of the skirt material for this basting and take extremely fine stitches through to the right side and stitches about $\frac{1}{2}$ inch long on the facing side, as at b.

The stay strip is cut wide enough to form a binding for the raw edge of the tuck allowance, as at c, but before securing this in

position, turn the tuck allowance back and press it again over the stay piece. Then, after turning the binding over the edge and whipping or stitching it in position, as at a, Fig. 28, stitch the tuck, as at b, its full length before applying it to the other front section of the skirt, as directed in making a tuck-seam placket in wash material.

51. For staying the under placket edge, cut a straight strip of facing silk about $\frac{1}{2}$ inch longer than you desire the opening and $\frac{1}{2}$ inch wider than the distance from the raw edge to where the tuck, or upper placket, portion will lap, as indicated in Fig. 27 by a line of basting, which should be applied in the cutting of the skirt.

Apply this by first turning under one lengthwise edge a scant $\frac{1}{4}$ inch and basting it, as at d, Fig. 27, to the wrong side of the skirt about

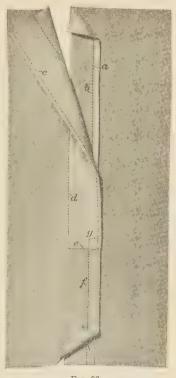


Fig. 28

 $\frac{1}{8}$ inch inside of the basted line on the skirt, as at e, which indicates the point to which the tuck edge is to overlap. When you reach the lower end of the strip, turn this under, as at f, to produce a neat finish; then turn the strip over to the right side of the material to provide a finish for the raw edge, turn and baste this in position, as at g, and stitch it, as at g, Fig. 28. Stitch the other edge of the strip, also, as at g, and whip or slip-stitch the turn at the

lower end of the placket

lower end of the facing strip, as at e, before joining it to the tuck edge of the placket.

If the material has a smooth, fine finish that will be likely to show press marks, it is advisable not to turn the end of the facing strip, as at f, Fig. 27, but simply to overcast this raw edge.

With both portions of the placket finished, place the tuck edge over the other edge of the skirt so that it is just even with the basted line made on the under portion, and baste these edges together. Then turn the right, or upper, front over on the other skirt portion and stitch the seam edges together, as at f, from the

opening to the lower edge of the skirt, stitching as close to the first row of stitching as possible in the same manner as previously directed for stitching the tuck seam in a wash skirt or, for a somewhat softer finish, join the edges by hand, using running-stitches with an occasional back-stitch. Joining the edges in woolen materials by hand is, in a way, somewhat easier than stitching them together, for when the seam is being machine-stitched, extreme care is required to prevent the turnedback portion from slipping under the needle and being caught by the stitching. In securing the two sections together, either by hand or by

Frg. 29

stitches across the seam allowance at the lower end of the placket, as at g, to serve as a stay and prevent the stitching from pulling out.

machine, take a double row of

Apply the snap fasteners, as shown in Fig. 26, just over the stitching of the tuck, taking care to catch the stitches through the stay piece underneath but not through to the right side.

HABIT-BACK PLACKET

53. The habit-back placket, shown in Fig. 29, derives its name from its original use as a finish for the opening in the plain back of a woman's riding skirt, or habit. Besides being used for riding habits, it may provide the center-back opening of a fitted separate or suit skirt in seasons when such a finish is favored.

As plackets made on skirts that fit snugly at the waist and hips require secure fastening, hooks and eyes are used instead of snap

fasteners and are placed close together to hold the edges securely and neatly.

- 54. For accurate development of the habit-back placket, a mark-stitched seam line, as at a, Fig. 30, is essential. After determining the placket length, as a rule, 8 to 11 inches measured from the waist line, stitch and finish the skirt seam from the lower end of the placket to the bottom of the skirt. Then, prepare to finish the placket.
- 55. Applying the Fly and Facings.-A fly, or extension, piece is required for the underneath portion of this placket. For this, cut a lengthwise strip of the skirt fabric about $2\frac{1}{2}$



inches wide and 12 inches longer than the placket opening, and mark the center of the piece with basting thread, as shown at b. Also, cut a piece of facing 3 inch larger on all sides than the strip of material just prepared for the fly and another piece of facing the same length as the first one and about 2 inches wide.

Slip this 2-inch strip under the right-hand side of the placket opening with one end extending a trifle above the material and one edge well over the mark-stitched line, as at c; baste it in this position and then turn the placket edge over on the mark-stitched line and baste, so as to avoid stretching the placket edge or facing in any place. Next, turn the left-hand side of the placket on the mark-stitched line, as at d, and baste it in position.

To make the fly, place the wrong sides of the strip of material and the facing together; turn the facing over on each side of the strip

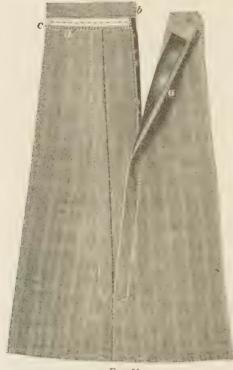


Fig. 31

and baste it in position, turning under the edges for a neat finish. With this done, turn the facing silk up over the lower end of the strip the same as on the sides and baste it down, taking care to finish the corners neatly and as flat as possible. Then, as shown at e and f, stitch around the strip so as to hold the facing in position.

56. Stitching the Placket.— Next, adjust the gauge on the sewing machine so that it will give a very accurate stitched line the same distance from the edge of the placket opening as the remaining seams of the skirt are stitched from the edge. If no ornamental stitching is

to be added to the seams on the right side of the skirt, then the stitching should be a generous $\frac{1}{4}$ to $\frac{1}{2}$ inch from the edge. Lightweight materials require the narrow stitching, while heavy-weight materials appear to better advantage if the stitching is placed in $\frac{3}{8}$ to $\frac{1}{2}$ inch from the edge, the gauge being adjusted to give just the width that is desired.

Next, carefully press the placket edges, as well as the fly piece, so that they will be absolutely free from wrinkles. Stitch the right side of the placket first, stitching from the waist line down to within $\frac{3}{8}$ inch, or so, of the end of the opening, as shown in Fig. 30. At the end of the stitching, pull the thread through to the wrong side and fasten it. Also, turn the free edge of the facing back to within a scant $\frac{1}{4}$ inch of the edge of the placket, as at a, Fig. 31, and press it in position, but do not whip it down. Pressing is done at this time merely to insure a neat finish at the bottom of the placket; that is, so that the end of the facing will be held down between the skirt and the fly portion. Later on, when the hooks are in position, the free edge of this facing piece is whipped down under the prongs of the hooks, as at a, Fig. 29, thus covering the rings and stems of the hooks and giving a neat finish.

57. Next, place the fly piece, which has been finished on two sides and one end, so that the cloth side is up and its center is exactly underneath the center of the placket opening, as shown in Fig. 30. Bring the placket edges together directly over the basting that marks the center of the fly. Then pin carefully from the bottom of the placket up to the waist line, and, after pinning, baste both edges to the fly portion. It may not seem necessary to baste the right-hand side, since it is stitched, but it is well worth while. If such basting is carefully done, it will insure a perfectly smooth placket, especially at the bottom, where, unless this precaution is taken, the material might appear drawn when the stitching is added to the left side of the placket.

When the fly is basted in position, mark diagonal lines that meet in an angle at the end of the placket to serve as a guide in the stitching, using tailor's chalk or basting thread for marking.

Stitch the left side of the placket next, beginning at the waist line and stitching down. For this work, adjust the sewing-machine gauge or quilter the same width as it was adjusted for the first stitching, so that the stitching will be the same on both sides of the placket opening. When you reach the bottom of the placket, turn and stitch down on the chalk line to the center of the placket, as at b, Fig. 29; then turn the work and stitch up to the termination of the stitching that was put in on the right-hand side of the placket, as at c. In this way, the stitching line will appear unbroken on the right side and, as shown in Fig. 32, on the wrong side. As before,

pull the machine threads through to the wrong side and fasten them securely.

58. Next, remove the bastings and press the placket carefully. This is the most opportune time for pressing the placket, because it cannot be pressed well after the hooks and eves are in position. With the exception of the band, the placket should now appear on

the wrong side as in Fig. 32.



59. Hooks and Eyes. Mark for the hooks and eves next, taking care not to stretch the edge of the placket. Place the first hook and eve so that it will come about 3 inch from the end. A hook and an eve are placed close to the lower end of the placket to prevent it from being torn out, the usual practice being to hook them and then press them very firmly, so that they will not come unhooked. The last hook and eye may come up rather close to the band, but this is a very good feature, for if the skirt is inclined to be a little 'tight around the waist and the space between the hook and eye and the edge of the band is large, the placket might gape below the band.

As a rule, a No. 2 hump hook with a straight eye is satisfactory for a tailored placket of this kind. If the material is very light in weight, a No. 0 hook and eve may be used; but as this size is a little tedious to fasten, the No. 1 size is preferable.

Applying the Hooks and Eyes.—Apply the hooks to the right-hand side first, placing them so that the prong of each hook is \frac{1}{8} inch from the edge of the placket and directly under the chalk mark and securing them with over-and-over stitches. It is not necessary to buttonhole them, as they will be covered with the facing; yet, the buttonhole-stitch gives strength, and if you can buttonhole rapidly it is well to use this stitch. In fastening the hooks in place, be sure to sew over the rings and underneath the prong of each hook, making them as secure as possible, so that none of them will pull out of position by the continuous fastening and unfastening to which they will be subjected in putting on and removing the skirt on which they are used. When all the hooks are in position, sew the edge of the facing underneath the prongs of the hooks and fell it down neatly, as previously mentioned.

Next, sew the eyes on with the buttonhole-stitch, placing the straight eyes directly opposite each mark on the right-hand side of the placket opening and straight with the edge of the placket, as shown at d, Fig. 29. For this work, use buttonhole twist that is as near the color of the material as possible. If the material is very dark, black buttonhole twist is usually satisfactory. In sewing the eyes on, you will find it well to hook up each hook and eye as the eyes are sewed in place, so that there will be no danger of their not hooking exactly right. The edges of the placket should come together in a perfectly straight line, as if they were a continuation of the seam; they must not appear drawn or too full at any place.

When the hooks and eyes are in position, trim the edges of the placket facing even with the edges of the skirt seam above the waist line, in preparation for applying the skirt to the band or belting.

61. Finishing the Waist Line.—The manner in which the waist line of a skirt may be finished with a narrow strip of lightweight silk or lining material so that another belt may be worn over it without causing undesirable bulk is shown in Fig. 31. Cut the strip for the belt of a length equal to the waist measurement plus the distance the placket edges overlap and an allowance for finishing each end. To apply this strip, first baste it to the wrong side of the skirt, turn under the ends, as at b, and baste just below the edge of the tape that shows at c. This tape may be put on when the skirt is fitted and left in position so as to keep the band exactly the right size. When the size is correct, stitch the one edge of the band to the skirt, as at d, and then, after turning the band over to the right side, baste and stitch it all the way around and overhand the ends, as at e. Complete the placket and the waistband finish by sewing hooks and eyes in place.

INVERTED-PLAIT PLACKET

62. The inverted - plait placket is shown in Fig. 33. Although it was one of the first tailored plackets in use, it is very convenient and satisfactory. It is rarely used with narrow skirts, but is often brought into use with the advent of full skirts and is employed at the center back when skirts appear very plain around



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the waist and hips and full at the lower edge, for the plait itself can be stitched down to give an absolutely plain effect, and yet allow freedom for walking or fulness at the bottom of the skirt.

For figures that have large hip measures, a placket of this kind is more desirable than the habit-back placket, especially if the plait itself is stitched two-thirds of the placket length, as shown, because it will permit the skirt to open out across the fullest part of the hips and thus make the skirt appear to better advantage than it would if the plait were omitted.

63. The allowance for the plait is usually made on the skirt pattern itself. As

a rule, it is extended 3 inches beyond the center-back line at the waist line and twice this distance, or 6 inches, at the bottom. This amount, of course, is allowed on each of the back gores, so that the plaits will be uniform in size on each side of the center-back seam. In marking the pattern lines of a skirt that is to have an inverted plait, mark-stitch both the center-back line of the foundation skirt and the pattern line of the plait; then, when the skirt is basted together, the pattern lines of the plait become the

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center back of the skirt and the center-back line of the skirt forms the placket edges, which meet directly over the center-back seam.

64. Preparing for Making the Placket.—To prepare for the inverted-plait placket, baste and stitch the center-back seam of the skirt, which is the plait extension, from the waist line to the bottom of the skirt, and bind or overcast each edge. Then press the seam open, and on the right side of the center-back seam, exactly half way between the seam and the mark-stitched line, cut the

material down from the waist line at this halfway point, making the slash as deep as the placket itself is to be, usually 11 inches for a skirt that is fitted closely. Fig. 34 shows where the slash should be made, but as this illustrates the wrong side of the skirt, the slash is naturally at the left of the wrong side of the seam.



F1G. 34

65. Applying the Facing Strips.—To make the inverted-plait placket, first cut two lengthwise strips of facing silk, making one of them about $2\frac{1}{2}$ inches wide and the other 2 inches wide, and each strip 1 inch longer than the placket opening. Place the right side of the narrower, or 2-inch, strip to the right side of the cloth on the right-hand side of the placket, and baste and stitch it to the edge, turning it up at the end before stitching. Then turn the facing back to the wrong side of the placket and baste it down, as at a, Fig. 34, leaving a scant $\frac{1}{4}$ inch of the facing showing on the right

side. Then turn and baste the edge of the facing just over the line of the mark-stitches, as at b, in order to give a good, firm edge over which to turn the plait.

Next, join the $2\frac{1}{2}$ -inch piece to the opposite side of the placket in a similar manner. Then turn the strip over to the wrong side so that it just meets the raw edge of the skirt and baste it, as at c; crease it in the center and then turn it back on the skirt material and baste it again on the edge, as at d. Turning the facing

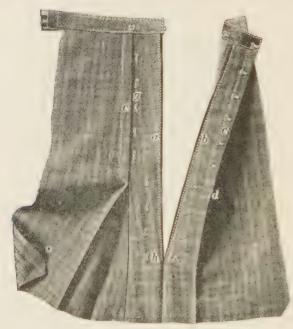


Fig. 35

under in this way. thus making it double, produces a strong enough stay to hold the eyes in position at the lower end of the opening. Having turned back the lower end of · the facing before stitching, secure these turned edges to the skirt with hemming-stitches. Then stitch the facing strips along the edges from the right side, as at a and b, Fig. 35. and afterwards take a few over-

handing-stitches to hold the edges together at the end of the placket and prevent this from tearing down.

66. With these edges stitched, press the placket facings from the wrong side, so as to have them smooth and straight. Next, if the material is not very firm, baste a lengthwise strip of facing silk or seam binding a trifle longer than the depth you desire the outside stitching of the placket and ½ or ¾ inch wide, to the wrong side of the skirt, along the mark-stitched line or plait edge to the left of the opening. This strip serves as a stay for one bias

edge of the inverted plait and prevents it from stretching or sagging down. The facing strip for the opening serves this same purpose in the right-plait edge. Then turn the plait on the mark-stitched line back over the stay strip, turning from the right side, and baste it on this line all the way to the bottom of the skirt. The plait is basted the full length of the skirt to insure a true line.

When the edges of the plait are basted, bring them over and pin them in position, taking care to have their edges meet exactly over the seam and to baste very smoothly. In doing this basting, place the work on the sewing table, so that the weight of the skirt will not pull the plait out of position. First, determine the exact length that the placket is to be and mark it accordingly with tailor's chalk straight across from one edge to the other. Then baste from the termination of the placket to the bottom of the skirt on each edge, and on the left-hand side from the waist line down the entire length, basting through all thicknesses but taking care not to catch the stitches through to the front part of the skirt.

67. Stitching the Plaits.—Next, prepare to stitch the edges of the plaits. If the skirt is part of a suit, or if the other seams are stitched in welt or open-welt effect, the stitching on the edges of the inverted plait should correspond with the other plaits or seam stitching. After determining the distance that the stitching is to extend from the waist line, mark it as already explained for the placket length—in this case, about two-thirds the length of the placket—and stitch the right-hand side first, as shown at c, Fig. 35, stitching from the waist line down.

As has been mentioned, for very stout figures it is well not to extend this stitching the full length of the placket, so as to give more freedom over the largest part of the hips. For very slender figures, the stitching may extend farther down on the placket; but, in any case, it is best to make this stitching a little shorter than the placket, as such stitching gives a neater finish.

, In terminating the stitching, as at d, you may run it diagonally upward or downward as desired. Whichever plan you follow, mark the turn on both sides of the plait with tailor's chalk, so that the stitching on each side will correspond. Stitch through only the edge of the plait, as shown, pull the threads through on the inside of the plait, and fasten them securely. Next, stitch the left side of the placket, as at e. This side is stitched in the same

manner as the right side, except that the plait is stitched to the skirt itself

68. Applying the Hooks and Eyes.—With the stitching done, press the placket very carefully. Then place hooks on the right-hand side and eyes to correspond along the left-hand edge of the placket, as at g. In securing these fastenings in place, sew through the center-back seam of the skirt; this will give strength and prevent them from pulling away from the skirt material. As you will observe on referring to Fig. 35, the hooks and eyes at the



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lower end of the placket are placed midway of the portion used as the fly. This plan is an excellent one, as the fasteners keep the placket in position and yet permit the plait to be open enough to allow for freedom at the bottom of the placket. Take the stitches to secure these lower hooks and eyes through the facing pieces as well as through the skirt material. Then, to prevent the bottom of the plait from tearing out at its lower edge and also to keep the placket in position. clasp the bottom hook and the eye, which is designated by h, and press them very firmly with an iron so that they cannot be unhooked.

69. Finishing the Waist Line.—With the fastenings applied to the placket edge.

finish the waist line in a manner suitable for the style of skirt you are making. The illustrations of the inverted-plait placket here discussed show a band of the skirt material with a lining of facing silk. The band is applied in the same manner as any other band, except that the two kinds of material are used and joined in a seam at the upper edge of the band, as shown in Fig. 35.

Sew the hooks and eyes on the band as in the habit-back placket. Then, when the placket is fastened up and in position, the wrong side will appear as shown in Fig. 33, and the right side as in Fig. 36.

LOCATION OF PLACKET OPENINGS

70. Some designers say that when designing a garment they never give consideration to where a dress or skirt will be opened. They get the desired style effect and then plan for an opening afterward, placing it where it will in nowise affect line or trimming. This is a good point to remember in the placing of plackets. Also, unless an opening is to be made a trimming feature, it should be as inconspicuous as possible, and as few or as many fasteners used as the looseness or tightness of the garment requires.

Sometimes, good workmen will use but one or two snap fasteners on a placket and perhaps put just a narrow strip of silk as a stay strip underneath, overcast the edges rather than bind them and make the entire opening in such a way that you would need to look carefully to find it.

And so there are two responsibilities in making openings in garments: First, to know how to make all kinds correctly; then, to know when to use them properly in accordance with Fashion's demands.



TAILORED SEAMS AND PLACKETS

EXAMINATION QUESTIONS

Note.—In connection with the answers in reply to these Examination Questions, it is necessary to submit samplers of two seams and a placket. For these samplers, use any firm, light-weight woolen material you have on hand, and make the seams of the width that would be required in a garment and the placket about 6 or 7 inches long. Also, give the same careful consideration to correct grain, basting, finishing, and pressing that are essential to well-tailored garments so that we may judge of your ability to work with woolen fabrics.

- (1) What details are of importance in the making of tailored garments?
- (2) In the pressing of tailored garments, if any parts become glossy, how may this shine be removed?
 - (3) What kind of thread should be used for stitching woolen fabrics?
 - (4) What precaution should be taken before a seam is basted?
 - (5) How should plain seams in a napped fabric be treated?
- (6) In the preparation of a strap for a seam, why is it necessary to avoid overlapping the inside edges?
- (7) What precautions should be taken in the making of a tailored placket?
 - (8) For what kinds of skirt is a plain-seam placket suitable?
- (9) In sewing the fasteners on a placket, why is it advisable to begin at the bottom?
 - (10) For what kind of skirt is a welt-seam placket suitable?
- (11) What are the advantages of joining by hand the edges below a tuck-seam placket in woolen material?
- (12) How may the upper edge of a skirt be applied to belting so that no stitching will show on the right side?
 - (13) Submit a sampler of a cord seam.
 - (14) Submit a sampler of a welt seam.
- (15) Submit a sampler of a plain-seam placket having its raw edges either over-casted or bound and the snap fasteners secured in position.



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